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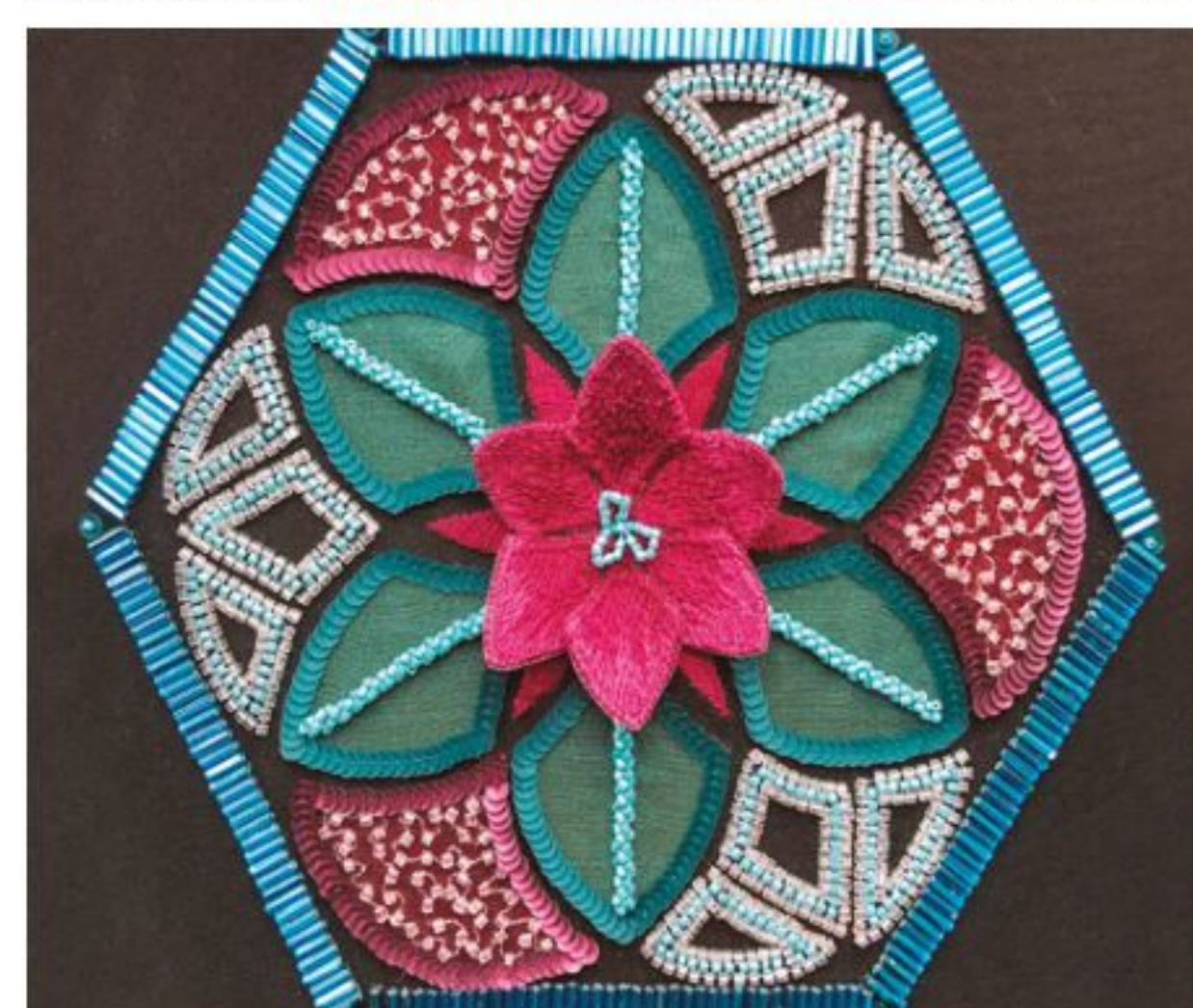
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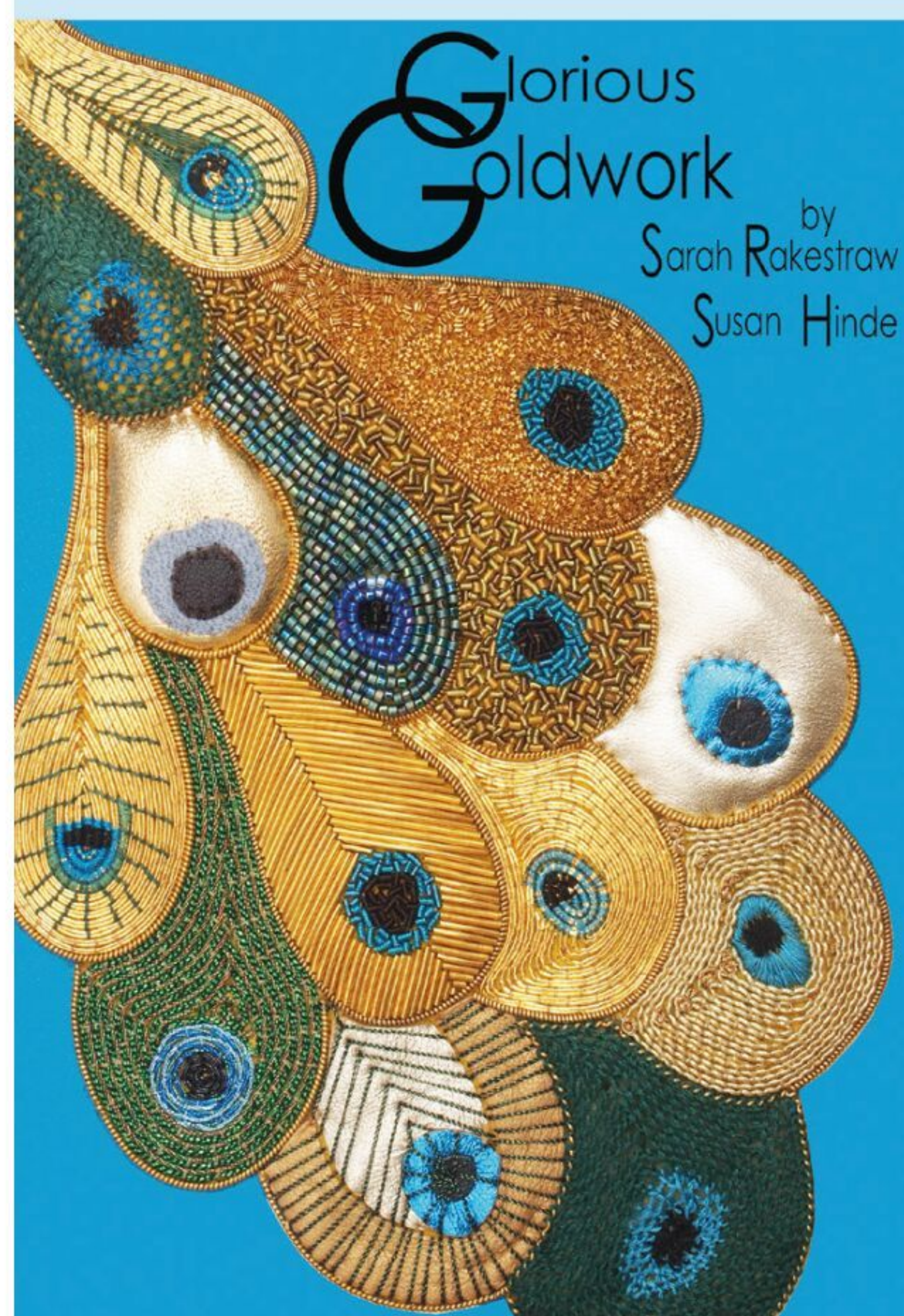


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Goodbye and Thanks from the Be Creative Editorial Team



Mary – The Editor

If my nose isn't in a book, you'll find me baking up a storm with my Kitchenaid Ethel and my two young children – to have Nigella Lawson's curves and Mary Berry's baking know-how – that's the dream.



Amber – Managing Editor

I'm a self-confessed gym bunny, dedicated list maker and happiest when I'm socialising with friends, family and my two boys. Weekends away with my hubby are always high on my list of priorities.



Pete – Art Editor

My two children keep me occupied, entertained, and on my toes – cycle rides to work through the countryside keep me fit and inspired to design.

Celebrations and Conclusions

I never imagined when I became the editor of Be Creative some eight and a half years ago, that I would go on to produce its 200th issue. Let me tell you, it has been an absolute honour and a privilege to be at the helm of this creative behemoth for almost 70 issues; my two children have been born during my time of editorship, and in many respects, the magazine has felt like another baby too, one that we as a team have nurtured, shaped, and grown into what it is today. They say it takes a village to raise a child; in Be Creative's case, that has always been a remarkably small village – for the most part, just Amber and myself, with our talented designer, Pete – but what a community we have been with you, our incredible readers and loyal fans of this esteemed publication.

As we celebrate the epic achievement of reaching 200 issues that have spanned 37 years of creativity (fun fact: BC and I were both 'born' in the same year) now is also the time that we say a very sad farewell to this much loved home of craft and creativity. Much like a West End show that has played for decade after decade and that eventually must come to an end, with this issue, Be Creative takes its final bow on what has been an incredible run.

You don't need me to tell you that this past year has been an incredibly hard one; while Be Creative has admirably held its own during this time when so many others fell around it, and has been the beacon of creative light you have needed during some very dark times, the sad fact is that even prior to the pandemic, print and the high street were struggling, and even more so now. Therefore, it felt fitting to go out on a high, on the crest of a huge achievement, and give BC the celebratory send off it deserves.

I had the pleasure of meeting the original creator of 'Workbox' as BC was originally called, in the year that I became its editor. A tiny powerhouse of an octogenarian then, Audrey Babington regaled me with stories of how she got the magazine off the ground as a one woman band and into the hands of enthusiasts just like herself – she stopped at nothing to make it a success. There have been many times over the years when I have thought of her and her determination to keep on going,

and that has spurred me on to keep pressing forward, keep searching for the new, and keep being creative with the magazine that she originated, and when I met her, entrusted its legacy to me. I hope she would be proud of all we as a team have achieved with her brain child since that moment, I know I certainly am.

More than anything, this magazine has taught me that anything is possible. When I first joined One Media, I was working as a sales rep on another publication – I'd had a whole other career before that, in a field I was well qualified and experienced in, but I'd made the leap for a change at a turning point in my life. I don't have a degree in journalism or English; I was just a girl with creativity in her soul and a passion for words, and when I was unexpectedly appointed as the editor, I was suddenly on the biggest learning curve of my working life. Be Creative gave me the chance to be who I wanted to be and do what I had always wanted to do long before I fell into my other career, and I will always be so very grateful for that. Time and again, artists have graced these pages with their stories that began with "I didn't go to art school", or, "I discovered creativity later in life", and remarked upon their disbelief at their own good fortune of falling into a career in creativity that they love. BC has launched the careers of many such artists and I'm proof that it has made mine, and the dreams of so many others, come true.

So, if you have ever been inspired by anything you have ever seen here, or wondered if maybe, just maybe, you might be able to do what you love, even if you don't feel qualified to or equal to the task, remember the power of being creative; the magic you can create with the passion inside you knows no bounds, apart from the ones you create for yourself. Be creative – it's a gift.

Be Creative
– inspired by enthusiasts

Mary

Editor
mary@becreativewithworkbox.com



THIS MONTH IN **Be Creative**

Carrie Goff

Carrie is inspired by the nature that surrounds her life. She merges traditional embroidery techniques with contemporary three dimensional elements. She lives with her family in Charlottesville, Virginia.
@carriegoftdesigns



COVER
STAR



Ksenia Erusheva

Ksenia is a self-taught embroidery artist from Moscow, Russia. Her works mostly focus on nature-inspired themes. She creates needle painted photo-realistic images of flowers, butterflies, and moths that can easily be confused with live ones.
@_vesna_krasna



Elife Sezen

Elife is an embroidery artist from Izmir, Turkey. She developed her style in embroidery with classic illustration techniques and by combining her experience, interests, and skills in embroidery.
@elifesezen

@elifesezen

Samia Stitches

Samia is a Sydney based embroidery artist who has always been a creative soul. Embroidery has become her newfound passion and she aspires to instil the beauty of nature into her art.

@samia_stitches



Kristina Borelli

Kristina is an artist who has enjoyed creating since she was young, from drawings to oil paintings and photography, but most recently, falling in love with embroidery and fibre arts.

@augustandforever

Kate Veneziano

Kate is a modern textile artist working mostly in hand embroidery. Her work focuses on nature and landscapes, most often incorporating hand embroidery, fabric appliqué, and acrylic paint. Many pieces are also influenced by her love of folk and outsider art, inspired by the playful use of imagery and materials.

@beefykate

thebeefychicken.etsy.com

Other contributors:

Amber Balkwill, Mary Bennellick, Sarah Gwyer, Vanessa Mooncie, Claire Mort, Gloria Nam, Chelsea and Brandon Nelson, Rachel Stone

EDITORIAL

Call: 01395 233247

Editor: Mary Bennellick

mary@becreativewithworkbox.com

Managing Editor: Amber Balkwill

amber@becreativewithworkbox.com

Art Editor: Peter Frost

ADVERTISING

Call: 01395 233247

Advertising Manager: Bev Ward

bev@creativewithworkbox.com

SUBSCRIPTIONS

info@creativewithworkbox.com

+44 (0)1395 233247

EVENTS

info@creativewithworkbox.com

ACCOUNTS

info@creativewithworkbox.com

ARTICLE SUBMISSIONS TO:

Amber Balkwill

amber@becreativewithworkbox.com

PUBLISHER

Managing Director: Bruce Hetherington

River Media Devon Ltd.

8 Woodbury Business Park

Exeter, Devon, EX5 1AY

+44 (0)1395 233247

bruce@becreativewithworkbox.com

PRINTING

Pensord, Tram Road, Pontllanfraith,
Blackwood, NP12 2YA

DISTRIBUTION

INTERMEDIA

Unit 6, The Enterprise Centre, Kelvin Lane,
Crawley, West Sussex, RH10 9PE



Instagram:

@becreativewithworkbox



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Inspire

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HOT RIGHT NOW...

TICKET LINES ARE NOW OPEN FOR THE FESTIVAL OF QUILTS

The organisers of The Festival of Quilts, Europe's leading patchwork and quilting event, are delighted to announce that tickets for The Festival of Quilts 2021 are now on sale.

The live event takes place from 29th July-1st August 2021 at the NEC Birmingham and will be located across four halls of the venue, rather than the usual three, to give significantly more space



for social distancing. Safety measures will include capped visitor and exhibitor numbers, extended opening times, pre-booked, staggered entry times, wider aisles, larger workshop rooms, galleries, theatre and VIP lounge with capacity limits and enhanced cleaning, separate entry and exit points, frequent and enhanced cleaning, hand sanitiser and hand washing facilities, and contactless ticket scanning and payment wherever possible. There will also be additional toilet facilities and seating. Anyone feeling unwell or with Covid symptoms will be asked not to attend.

This year's Festival of Quilts competition will be the biggest ever with more than 800 hung quilts on display, including a new category for Complete Beginners and new overlay awards. Winners

will be announced at the Festival's lunchtime Awards Ceremony on Thursday 29th July. There will also be 400 workshops, Academy classes and demonstrations by artists in a live studio environment, galleries by acclaimed textile establishments, artists and groups, and nearly 300 specialist craft retailers under one roof. An extensive talks and lecture programme will take place in the Festival Theatre, featuring leading textile experts including modern machine quilter and YouTube star Angela Walters from The Midnight Quilt Show, Dr. Susan Marks, and Jenni Smith. At the Festival's Innovation Station, there will be free demonstrations of the latest patchwork and quilting products.

Fans of historic quilts are in for a treat with an exhibition of 100 year-old Amish quilts from the International Quilt Museum, Nebraska. The exhibition spans the dark, classic geometric patterns of the Pennsylvania Amish to the pastels and bright colours of the Midwest. Other gallery highlights include Ebb and Flow, a new exhibition by members of SAQA, Fantasy Abstraction, an exhibition by Californian-based improvisational artist Sheila Frampton-Cooper, and FOUND, a new exhibition by Art Quilts: Made in Britain, plus many more. Shortlisted entries for the third Janome Fine Art Textiles Award, the international juried exhibition that recognises the creative talents and skills of high-calibre textile artists producing gallery-quality fine art, will be on display alongside 2020's virtual award winners.



Anna Baptiste, Event Director for The Festival of Quilts, said: "We simply cannot wait to see the wonderful quilting and textile art community in person this summer after we sadly had to postpone last year's event. Seeing nearly one thousand beautiful quilts spread throughout four large halls is going to be quite an experience. The safety of our visitors, exhibitors, contractors, and staff is our highest priority, and visitors can have full confidence in the wide-ranging measures that we and the NEC are putting in place to make this a Covid-safe and truly fantastic Festival of Quilts."

Entries for The Festival of Quilts 2021 competition are open now with 17 different categories to enter, including a new Complete Beginner award and new overlay categories. Entries must be submitted by Friday 4th June 2021. Entry forms, category criteria, competition rules, and key information are available on the Quilt Competition page of The Festival of Quilts website. ©

Tickets are on sale now at www.thefestivalofquilts.co.uk

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ASK THE ARTISTS

WHAT DOES EXPOSURE, SUCH AS BEING IN A MAGAZINE, MEAN TO YOU?

The exposure of being in a magazine, for me, means a chance to reach an audience that is interested specifically in the type of art I create, which is special because it can form a bigger community. I know the community of artists is so expansive, and there are so many talented individuals in the world, so seeing it come together in one place is a beautiful thing. Also, since I have a degree in graphic design and do that for my day job, I have an appreciation for printed collateral; there is something special about tangible pages and printed material. A lot of effort and attention to detail is involved in creating a magazine, so I can fully appreciate the whole process first hand and I feel very honoured to be a part of this! I know I will discover and find inspiring fellow artists. Likewise, I hope I can inspire other artists or maybe future artists who haven't started their creative journey yet.

Kristina Borelli, featured on page 22



During my childhood, my drawings were published a few times in a weekly kid's art newspaper. The excitement I felt back then was exhilarating.

After graduating in textiles, I became a homemaker and never pursued my art skills. However, not long ago, I had to part ways with my beloved dog. To distract myself, I was drawn to the embroidery world and I have found it thoroughly fulfilling. This is how Samia Stitches came to life.

When I was selected to be featured in Be Creative, to introduce myself and my shy work to the 'Picassos of embroidery', I felt the same exhilaration as I did back then. Being an up-and-coming artist and having an opportunity to be a part of this made me feel appreciated, and I felt like I belonged to a community.

What I dreamt about when I started my journey is finally beginning to take shape, and I am so thankful for the exposure I have received.

Samia Stitches, featured on page 44



Social media and written publications are powerful tools to showcase or promote your works nowadays, helping to give your art attention and gain more viewers. However, the question of what it really means to me has to link back to the question of what the value of making art is.

To me, making art is a kind of exploration and expression. When I try to convey an idea through my works, I get to draw purpose and excitement from audiences who feel engaged. It brings a sense of achievement when I get to resonate with them.

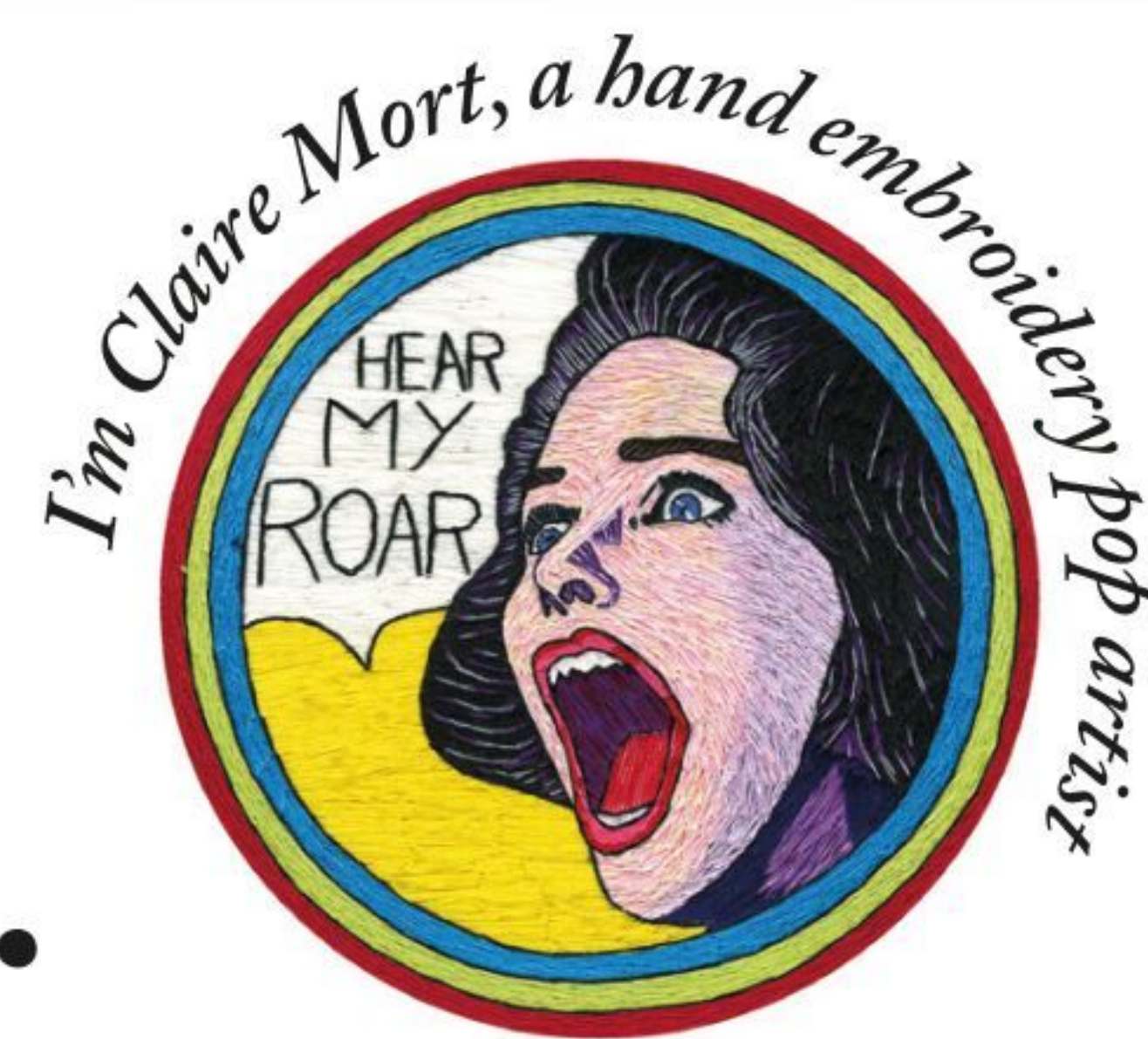
What elevates the value of making art is exposure, such as being in a magazine; you get the chance to put your works in the spotlight and reach more people and share your art and story. Through engaging with a group of embroidery lovers, it becomes a motivation and encouragement for me to create more art.

Gloria Nam from @nambroidery, featured on page 16



Mort's Thoughts...

...on if it's ever ok to copy someone else



I want to tackle a tricky topic – is it ever ok to copy someone else?

My inbox has been full recently with deeply upset and angry artists who are having their works, designs, and style copied; some, purely from lack of awareness, and others, deliberately. I also have lots of messages asking what is ok, including would I mind if someone copies my work. For the record, YES, I do mind. There are also artists who have made deeply personal work, helping them work through grief and other issues, and it is utterly heartbreaking for that work to be copied. To make matters worse, some of these works are being offered for sale, or people are claiming these designs and artworks as their own ideas.

“There are artists who have made deeply personal work, helping them work through grief and other issues, and it is utterly heartbreaking for that work to be copied.”

There is also another form of copying taking place, under the guise of 'being inspired by'. Again, in some cases this is deliberate, and in others, ideas are innocently lifted without awareness. These designs are a little bit more ambiguous as they are 'in the style of' or have elements and techniques lifted from other artists' work. I am

going to do my best to explain what is and what is not ok. I hope this helps anyone who is confused about what is acceptable.

Firstly, it is never, ever, ok to copy another artist's work, elements of it, or technique, unless you have express permission from the artist. This is more of a moral code between artists and designers. Artists spend years learning their craft and perfecting ideas. It is important to remember that most artists are independent businesses and their income supports them, their families, and their practice. All that having been said though, there is room at the table for everyone. There are more ideas than there are people, so there is plenty of scope for each individual.

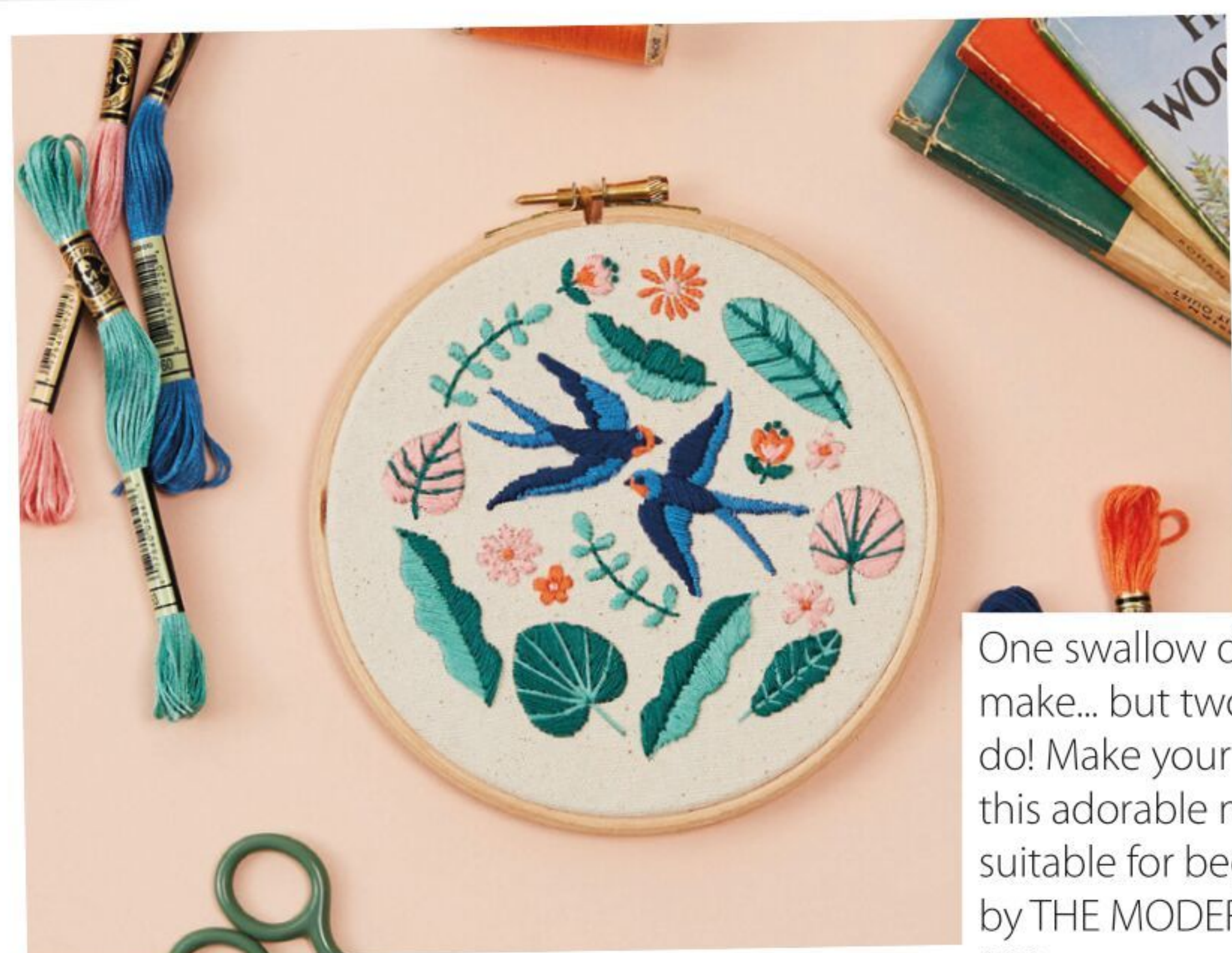
Art is an amazing gift that keeps on giving. It is great fun to learn new techniques and to try out new ideas. Magazines like Be Creative with how-to pages and stitch along designs are an amazing way to learn and grow. There are also lots of kits available from many artists which is a legitimate way of trying a style and having a go. Again, these kits are to enjoy and are not, for the most part, to be reproduced as work. A good rule of thumb I use is to ask myself, how would I feel if someone copied a piece of my work? You can also look up copyright law for guidance, which varies from country to country.

Learning and creating from your heart and mind feels so much more satisfying when the ideas are your own. Developing your own style takes years of hard work, successes, and failures, or 'learning opportunities', as I like to call them. Enjoy the journey of creativity and the joy of making, and try to remember to respect each other's boundaries. ©

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The Edit

Whoop whoop! The 20th June is the official start of summer in the UK and we are celebrating that with the best in sunny chic to get you in the mood



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Reinventing the Embroidery Hoop

Chelsea and Brandon Nelson wanted to challenge the traditional embroidery hoop that has been around for centuries and push its design further to suit modern embroidery – what they have created achieves that and more

I wish I came from a long line of embroiderers and had learned embroidery from my grandmother who, in turn, had learned from her grandmother. I just love how creative skills can be an unseen heirloom passed from generation to generation. However, I didn't discover embroidery until I was twenty four years old. A friend introduced me to it when I was nearing the end of my pregnancy with my firstborn. I was slowing down and embroidery was the perfect craft to snuggle up with as winter approached and I anticipated the arrival of my sweet little one.

In the following months, my excitement for embroidery exploded

and I opened my first Etsy shop selling my embroidery art. I created original embroidery designs and finished them in the standard screw embroidery hoop you find at most craft stores. Along with my Etsy shop, I ventured into the world of craft shows. It was at my first craft show that the idea for Auburn Hoops was born.

Craft shows are a vulnerable place for makers. You hear so much feedback from customers. Some shoppers are more outspoken about their opinions and some whisper to their friends within earshot. At that first craft show, the overwhelming response from passersby was, "This is cute but what do you do with it?" I had to explain that the embroidery hoop acted as

a frame and it could be hung on a wall or displayed on a shelf. This is when I realised that my embroidery art needed a real frame. After much searching, I realised that what I was looking for, didn't exist.

Thankfully, my husband, Brandon, is both an innovative engineer and woodworker. Our family walks around our neighbourhood became brainstorming sessions of how we could reinvent the embroidery hoop that has been around for centuries. It didn't take long before Brandon was coming out of his woodshop with new prototypes for me to test. After several rounds of prototypes, we landed on our design for the Auburn Hoop. With a semi-flexible inner hoop that locks into place inside a solid wood outer hoop, we were able to do away with the unappealing screw. Without the need for a screw, we are now able to make the outer hoop any shape we'd like! Our





hope is that a quality frame will encourage embroidery art to be displayed in more homes and to be heirloom worthy pieces.

Not only did our new design create a frame for embroidery art, but our design also held fabric more taut than the old fashioned embroidery hoop! In our attempt to fill the need of a frame for embroidery art, we also found a solution for the frustration of loose fabric. With a tighter hold on fabric, stitching became smoother, and the constant need to adjust and tighten fabric disappeared.

We were so excited to share our idea with the creative embroidery world but we had to be patient as we applied for a patent on our new invention. In August of

2017, just two months after we welcomed our second child into the world, our patent was officially filed and we launched Auburn Hoops. The response was amazing! There were so many embroidery artists that were also searching for a better way to frame their art.

I've had the honour of getting to be a small part of so many talented artists' work with Auburn Hoops. Our hoops have been used for painting, punch needling, cross-stitch, tambour, embroidery, and so much more. It has been such a blessing to see the creative ways our customers use our hoops!

I've also had the unexpected gift of being able to work from home while

raising our children. Auburn Hoops was not something we planned for or expected. Our plan initially was for me to be a stay-at-home mum, but God has surprised me with this opportunity to do something with the spare moments when my kids are napping, and sometimes even bring them alongside me and encourage their creativity.

Almost four years after we introduced Auburn Hoops to the world and our third child now added to our crew, we officially have a patent on our invention for a new and improved embroidery hoop and frame, the Auburn Hoop. ©

 @auburnhoops

About the artist

Kate Veneziano is a modern textile artist working mostly in hand embroidery. Her work focuses on nature and landscapes, most often incorporating hand embroidery, fabric appliqué, and acrylic paint. Many pieces are also influenced by her love of folk and outsider art, inspired by the playful use of imagery and materials. Kate is primarily self-taught, and began her artistic journey by following the need to create with her hands, rather than aspiring to the likeness of any particular artists or styles. ©

My older sister – Missie

When pondering why it is I felt drawn towards art and creativity in the first place, I would have to trace it back to my older sister, Missie. Being the youngest in my family, the influence of everyone else played its part in shaping me into the person I am now. When I was a kid, Missie was an artistic teenager and I would always admire her painting, drawing, or writing. She was the first reason I knew art was something you could do, especially living in a rural area. I was so inspired to try these things for myself, and soon became drawn towards any activity where I could create with my hands. When I got older, I even learned to sew on Missie's borrowed sewing machine, picking up tips from her as I taught myself. I spent a lot of my high school and college days in front of the sewing machine, and this is undoubtedly what led to my long history with textiles. Through the years, I continue to learn from Missie through her evolving mediums, and it's nice to be able to share our creative experiences with each other. In my own artistic adventures, I would have to say my number one muse is always my inner child. And for that, I have to thank Missie for all the inspiration.

The People Who Inspire Me

Kate Veneziano tells us who has inspired her to be the person and artist she is today

 @beefykate
 thebeefychicken.etsy.com





Vincent van Gogh

It's hard to pinpoint specific artists who have influenced my work, but one of the first who comes to mind is Vincent van Gogh. I know he continues to be an inspiration for many artists - there is something so timeless about his work. I'm heavily influenced by his bold use of colour, particularly in his landscapes. Knowing his story and his mental struggles, I believe you can sense the heavy feeling in his brush strokes. This thick texture of his work translates well to hand embroidery, even if I'm not always working directly in stitches. There is also something about Van Gogh and his art that just feels so familiar to me. Maybe it's because he was one of the first visual artists I became enamoured with, or maybe it's from listening to Don McLean's song 'Vincent' a lot growing up. Either way, it's strange to be citing Van Gogh as one of my strongest influences when, during his lifetime, no one would have predicted his legacy. He struggled just to live, yet he was still called to share something of himself with the world. Perhaps, in a world where it's so easy to give up or succumb to self doubt, that's the most beautiful inspiration of all.

David Bowie

Another inspiration for me as an aspiring artist in the modern world would have to be David Bowie. I've been a fan of his since I was a child, and I grew more familiar with and inspired by his work as the years went on. The artist's artist, Bowie was just so wonderfully weird. He truly absorbed his own inspirations and was able to channel them into his art and his ever-changing persona. While embroidery art isn't exactly rock stardom, I think any artist can apply the same concept to their practice. I aspire to create work that feels true to my vision, whatever that is, and I can only hope to allow myself the freedom to change that vision. My inspirations will naturally change as time goes on, but I hope there's always passion behind them. Bowie has taught me to never let myself grow bored or my work grow stagnant. With a slow art like embroidery, there are certainly cycles of boredom in the creative process. But if I'm feeling off, I know it's time to switch things up. And the same can be said for my daily life. Change is a key part of the human experience, and I'm not sure if anyone reflected this better than Bowie.





Nambroidery



We couldn't wait to meet Gloria Nam from Nambroidery and find out all about her adorable art

Creating art has always been a big part of my life. I draw and paint a lot whenever I have time. One day, I decided to try something different and found some embroidery books, and I have been in love with it ever since. It just magically calms my mind and soul when I focus on stitching. I started to learn different traditional embroidery methods, such as crewel work, patchwork, blackwork, and whitework. Through knowing these techniques, it opens up more possibilities and gives me a broader language and knowledge to interpret my design ideas. I love to create three-dimensional embroideries as they give more life and texture to my artwork. Some of my collections are a mix of dried flowers and threads in which I aim to create a completely new gesture of embroidery with more depth and dimension.

I'm inspired by and admire those who have the courage to step off their old path and fully pursue their dreams. It is often difficult to make huge changes but sometimes it also means you

get to do something you think is more fruitful and fulfilling to your life. I'm also inspired by random things I encounter in my daily life. It could be a beautiful carpet I saw when passing by a shop window, or an advertisement at the train station. It can be the patterns and compositions that spur new ideas.

Time management is always my biggest challenge. Embroidery is not my full-time job. I work in an architectural firm and always work overtime, therefore my progress in embroidery is rather slow. As embroidery is time consuming and requires quite a lot of eyesight, I try my best to squeeze time in before bed and during weekends to do my pieces and get engaged with my viewers. However, I once pushed myself too hard and over-worked myself which led to having a stiff neck; hence, I have learnt not to rush. After all, enjoying the process of creating art is equally important. More haste, less speed. >>





Don't be afraid to make mistakes. Using a loose hoop, choosing the wrong fabric, or selecting the wrong thread or needle; I have made all these mistakes and learnt through every single one of them. So don't hold back and keep trying. Keep exploring and learning – I do not limit myself to only learning embroidery techniques; I taught myself flower arranging, crochet, and painting, as they give me inspirations for my designs. It's also good to set goals; although I always tend to have a hectic schedule ahead, I try to set some goals for my embroidery projects. They can be small, but they keep me going.

I had a 'lightbulb' moment some time ago when looking at flowers. I always imagine what they could be in my embroidery piece or how they could merge with my design. There was this moment when I stared at some Hare's tail grass and I thought they looked like squirrels' tails and that's how my idea was born.

I have got to know a community of embroidery lovers and supporters through social media. I never realised I could get such a broad connection through these platforms. The joy of sharing and the sense of achievement is what I have gained most through my embroidery journey so far.

I have quite a number of new ideas in my head and can't wait to have them embroidered. I may also try mixing with different mediums and techniques. I guess I will just keep exploring and hopefully will come up with something exciting in the near future! ☺

 **@nambroidery**





SEW WITH SEWING STREET

This month, Sewing Street guest designer, Wendy Orlando, shares her background in crafting as well as how to make a dice from her 'Bugs in a Bag' game which is a great make for kids

I have been crafting for as long as I can remember, starting in true Blue Peter style creating anything I could out of cereal boxes. I always had my head and hands in some sort of creation, and I'm very lucky that I was encouraged to explore lots of different crafts. I had my first sewing machine when I was ten and that's when my passion for sewing started. I would sit for hours making clothes for all my dolls, and I had a lot of them! But my passion for crafts doesn't stop there. Along with sewing, I also crochet and knit. Honestly, the only moment I'm not crafting is when I'm asleep – even then, I'm dreaming about my next design!

Being invited to join the Sewing Street family was like a dream come true – I finally have a place to teach what I love! I truly believe that with the right guidance and support, anyone can find a passion for crafting. I'm very lucky to work

at something that brings me so much happiness and I hope that I give joy and confidence to others to try a new hobby or craft. I'm also here to dispel the myth that you're never too old to have a go.

There is something magical about the process of having a vision or idea and then seeing it come to life – a process I am very happy to be sharing today.

I designed this 'Bugs in a Bag' game to take out and about on your adventures. I wanted to create something that would be suitable for the whole family to enjoy, had lots of games to play, but didn't take up too much space.

It all started with one little lonely caterpillar that soon grew into a large family of bugs: ladybirds, ants, slugs, and lots more cute little insects. They are all hand-drawn and then brought to life.

This game is created from a printed panel, which makes it really easy to make. Simply cut out all the shapes and elements using the instructions and you're ready to sew it all together.

One of the techniques in this project is assembling the dice. It may look a bit daunting to make, as you are creating a 3D shape. Although there are several ways to sew a dice together, the method I use to get crisp corners is as follows.

1. When using a ¼ inch seam, mark a ¼ inch in on the wrong side of the fabric on all the corners on the six pieces.

2. Sew four pieces right sides together to create a tube. Sew each seam from the first mark, along the edge, then stop when you reach the mark at the next corner. Reverse stitching at each end will secure the seams. This leaves an unstitched section on both ends.

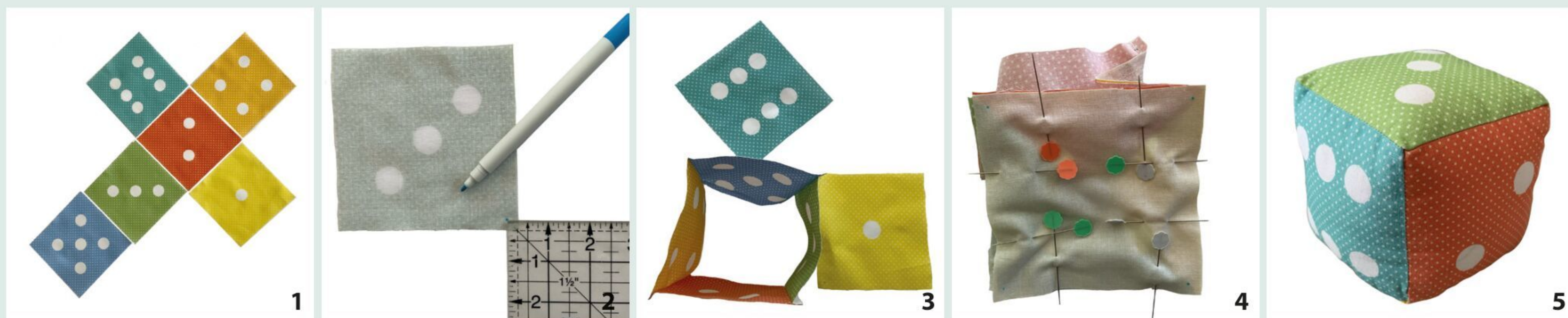
3. Once you have assembled four of the sides, there will be an opening at the top and bottom. Pin the top and bottom pieces right sides together in place, lining the sides up exactly.

4. Removing the pins as you go, sew between the marks. You can see that these marks now line up with the seams on the fabric below. This is how the crisp corners are formed. Remember to leave a gap on one of the sides so that you can turn the right side out before stuffing.

5. Carefully trim off the excess fabric on all the corners before turning. Push the corners out well, then stuff the dice firmly. Sew up the opening and you're ready to play. Have fun!

This kit made its debut on Sewing Street on 28th August 2020 but there are several tutorials showing different stages being made on the Sewing Street YouTube channel. The panel and instructions are available to purchase at www.SewingStreet.com or via their UK call centre on 0800 001 44 33.

Have fun and happy sewing!



Sewing STREET

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Sewing Street is a TV show dedicated to sewing. We bring the expert advice and tutorials into your living room with demonstrations in dressmaking, bag making, quilting, embroidery, needle felting and all things sewing.

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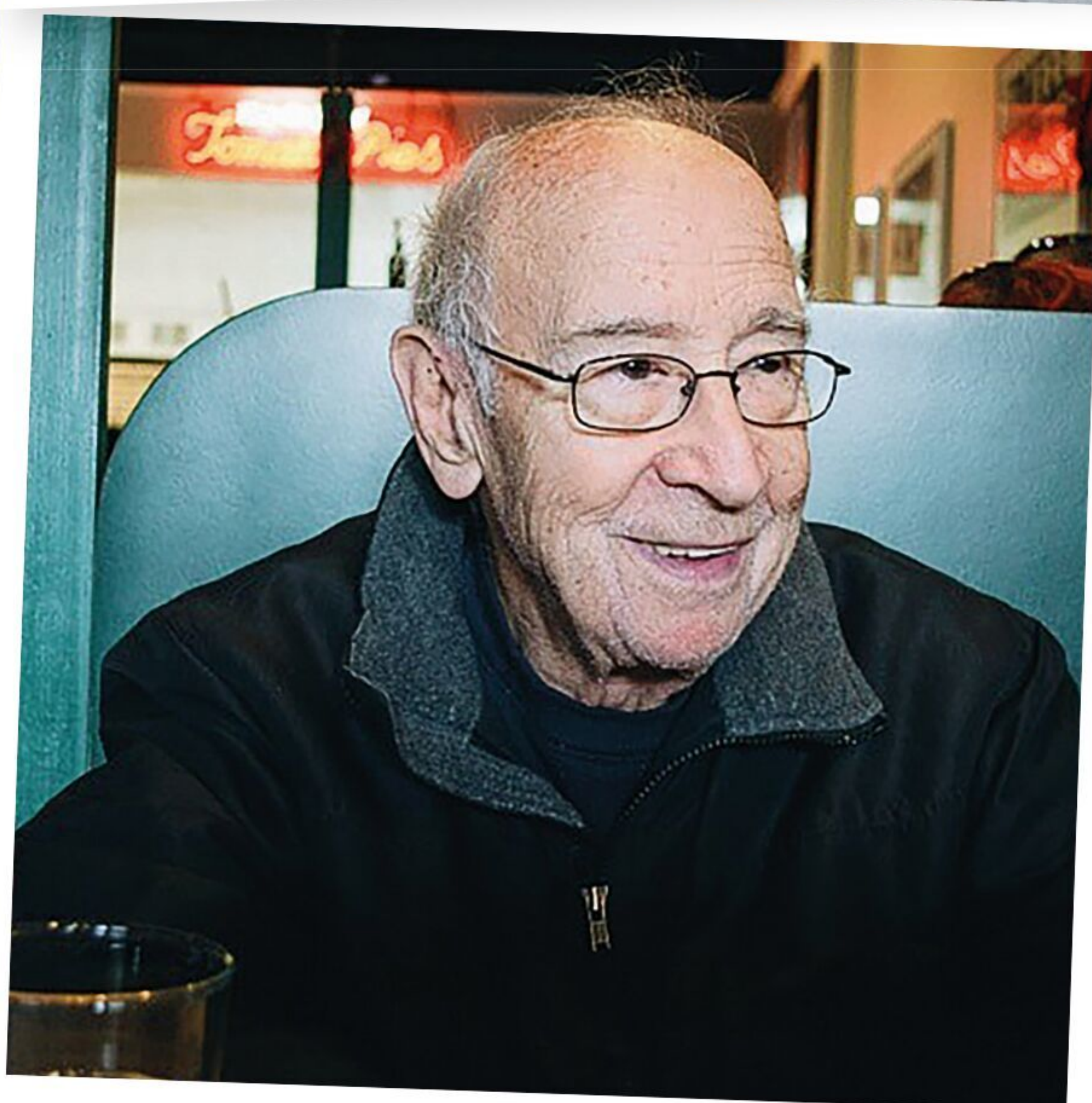
Real Stories

Kristina Borelli tells us about the family members who have impacted her life and art and the evolution of her brand, August and Forever

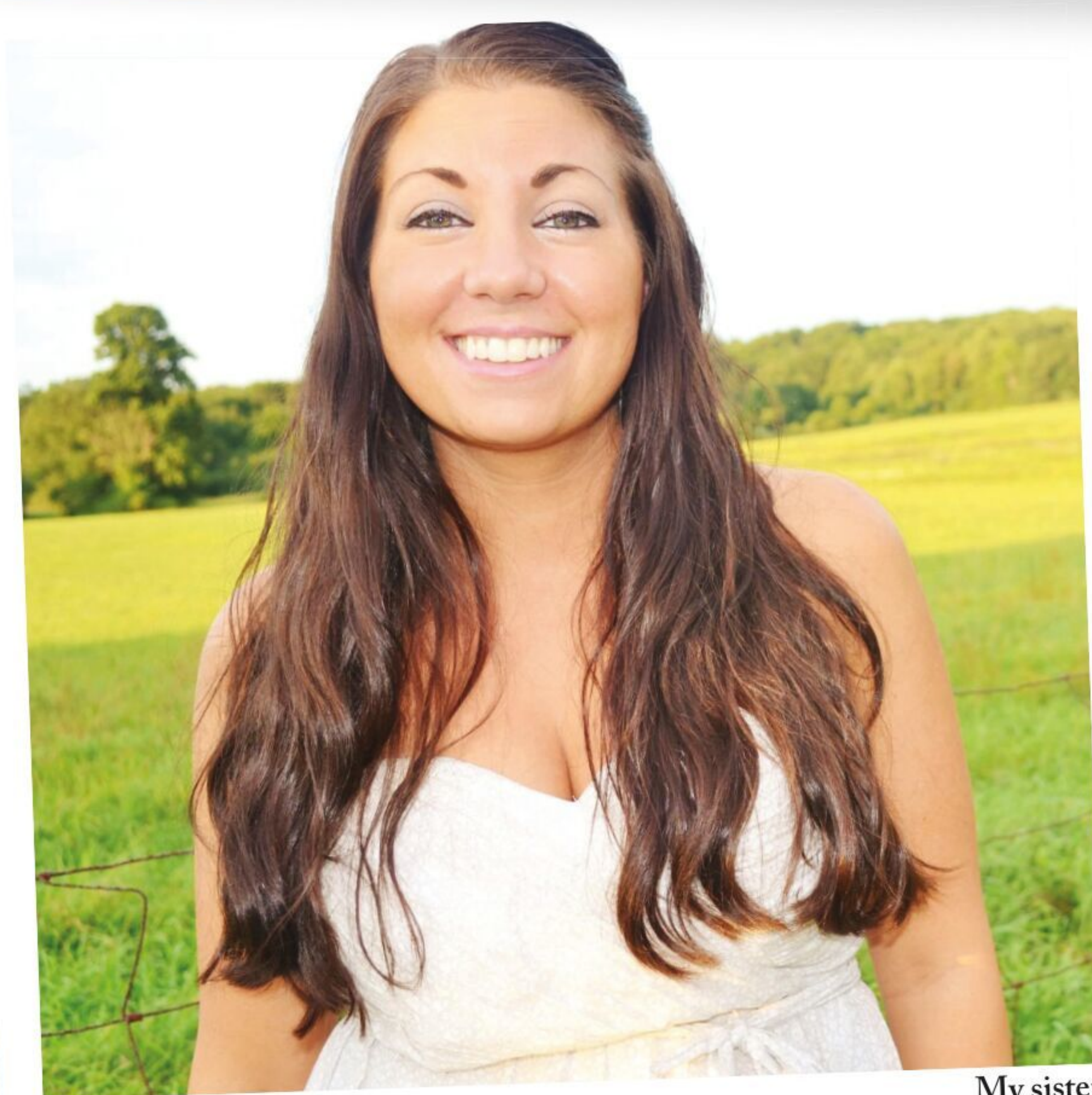
My name is Kristina and I am the face behind August and Forever. I'm an artist who has dabbled in many mediums, and just under a year ago, I discovered a passion for hand embroidery and fibre arts. Creating art has always been my outlet and passion at every stage of life. I graduated with a bachelor's degree in fine art and a concentration in graphic design, now working as a graphic designer as my day job and I spend my free time growing my small business.

I draw inspiration from fashion, nature, and nostalgic memories when I'm creating and embroidering. Closely connected to this is my beloved sister, Michelle. She and I were both born in August; hence the name of my creative brand. Although we were ten years apart, we were always so close in every stage of our lives. When I was young, she was like a mum to me and as I got older, she became my best friend. Unfortunately, my sister was diagnosed with cancer at the age of 30 and passed away at the age of 33 in May 2019. My sister always made it a point to encourage me creatively and she used to tell me she wanted her daughter to be just like me when she got older. My sister was humble, faith-filled, and selfless. As I watched her fight for her life, and suffer tremendously, she continued to amaze me with her strength. She was a lamp that God shined His light through, and her faith through the darkest days has helped my family and I understand and feel God's unconditional love. When I reflect on her suffering, it makes me so sad. She never hesitated to be there for me no matter when, where, or how I needed her. She is irreplaceable and I will continue to miss her deeply. I will always continue to make art in honour of her whole life and especially her battle with breast cancer.

My grandfather also passed away a little over two years ago in 2019 and I will always miss his genuine spirit. When I was growing up, he would always called me "his little tomato" - we're Italian and I was the baby of the family. My grandpa used to tell me I was "going to make it big one day" and he never stopped »



My Grandpa



My sister







encouraging me and my artwork until the day he passed away. He was such a loving guy, and never hesitated to help anyone and everyone. He could make a friend anywhere he went. Everyone knew 'Al'; from the bank teller, to the waitresses at Pepe's Pizza. He truly was an 'old soul', and I consider myself to be one too, thanks to him. I spent my Thursdays after class hanging out with my grandpa, and I wouldn't have changed that for the world. I didn't visit him because I had to, I did because I wanted to. He always asked what art or project I was working on and couldn't wait to see it. I remember how excited I would always feel to show him and see his reaction. These are moments I will cherish and never forget. I'm so grateful I was able to have him in my life for 23 years. ©

 @augustandforever





Don't Quit Your Daydream

In this uplifting interview, Clare Albans explains how you should never give up on your goals, and why it's so important to avoid comparing yourself to others

interview | MARY BENNELICK

How did you start your creative career?

I started on a completely different path, and if you'd said to me ten years ago that this is what I'd be doing now, I'd never have believed you! I'm a musician by trade and after completing my degree, I trained to be a teacher, then worked in a secondary school. I loved my job, but for various reasons it didn't work out, so I left to teach international students. During this period, I wasn't teaching music and my job had a negative impact on my mental health, so I needed a new creative outlet. I experimented with all sorts of crafts and also started blogging.

After becoming a mum in 2016, I wanted to get back into something creative and picked up hand embroidery again. Being able to fit it into little pockets of time throughout the day was just what I needed. I started designing my own patterns and sharing a few photos of my makes on Instagram and it grew from there. When I became self-employed in January 2020, it felt like achieving a dream!

Who or what inspires you? Who do you admire and why?

The three things that inspire me the most are colours, patterns, and being out in nature. I love experimenting with bold, bright colour palettes and this is one of my favourite parts of the whole process! I enjoy creating exciting patterns from simple embroidery stitches and the geometric pattern in my Keep Going hoop (that was on the cover of May's Be Creative) is one of my favourites. Being out in nature makes me feel good, especially on a sunny day! I

feel revived and often creatively inspired after a long walk.

I absolutely love Lisa Congdon's work and her incredible use of colour and pattern. The way she uses her voice in her work is really inspiring, and she's also very open and honest. Zeena Shah is another super colourful person and the ways in which she styles her clothes and her home are beautiful. She's the loveliest person too!

What do you find are your biggest challenges?

My biggest challenges are currently space and time. I am really lucky to have my own craft room at home. It has been the perfect space for me to create but my business has grown significantly over the last few months and I have now outgrown it. I try to make the best of the space, but most of the time you can barely see the floor! I find it hard to set boundaries when working from home and, although I try not to reply to emails late in the evening, there's just me running my business and it can be hard to keep on top of everything! My husband, Tom, has been amazingly supportive and encouraging though.

What's the most unusual place you have sewn?

I haven't sewn in any really unusual places, but in my previous job, I'd often take an embroidery project to stitch on my lunch break. Even stitching for ten minutes used to really help me get through the day. Some people said that it was really relaxing to watch too, so perhaps embroidery should become a new spectator sport!

What's the best advice you've been given?

Don't compare your journey with someone else's. We are all following our own path and are at different points along it. It can be really hard not to fall into the comparison trap, especially with beautiful images that we see on social media. We're often comparing ourselves to the best bits of someone else's day, or to someone who has a well-established business when we're just starting out. It's so important to focus on you and what you're doing, and try not to worry about anyone else.

What advice would you give to others?

The phrase 'don't quit your daydream' has been significant for me over the last few years and I like to share it with other people too. We can easily feel like our dreams are unachievable at times, but every little thing you do to work towards your goals will help. It was a dream of mine to write a book, and it happened when a publisher approached me because they had seen my work on Instagram! It was a huge surprise and I'm still amazed that it happened, but I'd just been posting what I'd been making and what made me happy. If your day dream makes you happy, then don't quit!

Where would you like to go from here?

I realise that to grow my business I need more space. I have just signed the lease on a space that's 10 minutes away from our home and this will change everything. There's an office space, a stock room, a workshop room, and space for me to expand my haberdashery too. I'm so excited to be taking this leap. Teaching >>







workshops became impossible during the pandemic, as live online workshops weren't really an option for me with a young family, but this new space will open up these opportunities again. I also want to support other local creatives too, which is something that's incredibly important to me, and I'd also really love to work on another book. Colourful Fun Embroidery came out in October last year and I'm so incredibly proud of it. I have lots of ideas and I'd love to do it all again!

What's the best thing about running your own textile business?


The thing I love the most about running my own textile business is the freedom that it brings. The creative freedom of designing my own patterns, following my inspiration and seeing where that takes me is really liberating! Having felt so trapped in my previous job, I think the self-employed life is definitely the way forward for me. I also have the freedom to run my business around my family. We home educate our daughter (who is almost five now) and her little brother (who is nearly two) joins in too, and it's great to be able to be so flexible around them and their needs. I also think it's important for them to see me following my dreams. As they grow, I hope they'll learn a lot from seeing me working hard and following my passion. There's no such thing as a 'good job' – if you're doing something that you're passionate about and that makes you want to get up everyday, then you're in the right place. If not, take steps (however small) to move away from that because life is too short.

What's next for you creatively?

I'm currently running a year-long project throughout 2021 called The Happy Stitch Project, where I'm teaching a new hand embroidery stitch every week through a free design. I had felt stuck in a rut creatively and knew that learning new stitches would help me to get out of this, so most of the stitches in the project are new to me too! I also wanted to encourage people to try hand embroidery. Seeing people joining in has been amazing so far and I'm really happy that this is helping during difficult times. Embroidery has had a hugely positive impact on my mental health and it's wonderful to see it helping other people too. I'm designing new projects along the way, so I'm excited to see what this brings. ©

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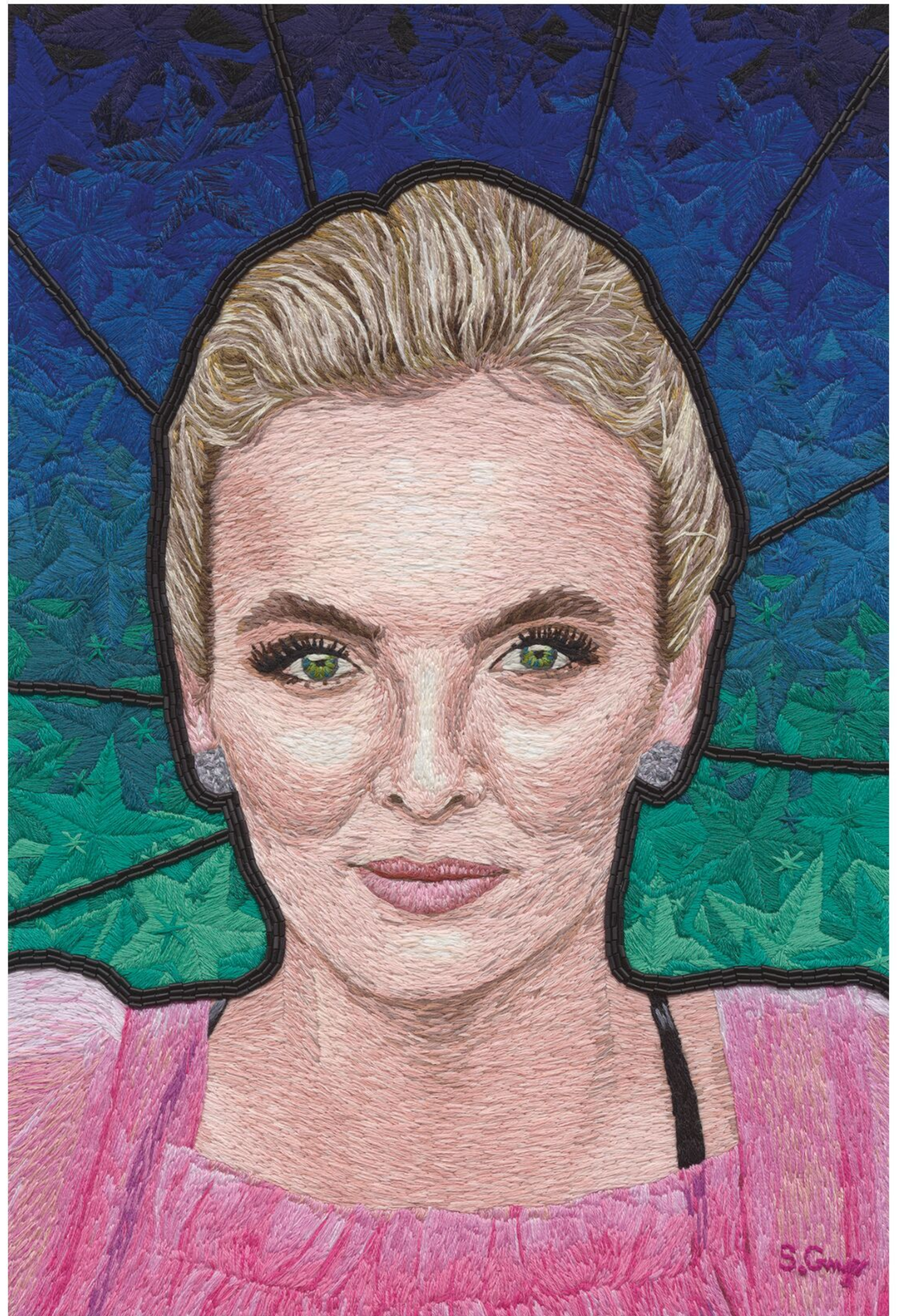


CLAIRE MORTX SARAH GWYER

She's done it again – our very own Claire Mort sat down with another of her stitching superstars and discovered every single detail of Sarah Gwyer's inimitable art

interview | **CLAIRE MORT**





Previous page:
Lady Gaga, detail.

Left to right: *Beyoncé*,
detail; *Beyoncé*; *Villanelle*.

am lucky enough to get to interview my stitchery friends and heroes, and being a huge fan of your work Sarah, I am super chuffed to be able to ask you lots of questions about your journey and process. Your work is so colourful and unique, it's been a joy to follow you and watch your work change and develop. You are also a fabulous human too!

Thank you so much Claire. I was so pleased to be asked to chat through my practice with you. Even though you are a brilliant artist in your own right, you devote so much time to supporting textile artists and stitched art as a whole.

That's so kind of you to say, thank you! So, tell me, how did you spend your early years and was there a creative pull from an early age?

Nearly all of my earliest memories involve making in some way. Creativity runs in my family and it was always encouraged by my parents. We had a workshop in our back

garden so I was fortunate to be able to work with various materials at home. I spent one half term creating a 6ft papier mâché tower; another, spray painting car parts. I have always wanted to create beautiful things and I'm a magpie for anything sparkly; a few of the beads and charms in my collection I've had since I was at primary school.

Did you go to art school and if so, what was your chosen medium at that point? What was your route to becoming an artist?

I went down a very traditional art school route first. I did an art foundation course in Cheltenham, then a fine art degree at Cardiff Metropolitan University where I ended up specialising in printmaking, although by my last year it involved a lot of stitching too. I still had so much I wanted to explore artistically, so I then studied a masters in printmaking straight after my time in Cardiff. By the time I graduated, I'd moved almost fully into textiles, falling in love with stitch and

passionately believing it should have greater representation in fine art.

What attracted you to textiles and stitch and beads in particular?

I used to love small world play and making miniature animals and houses which led to collecting charms and beads to use with them. As I grew out of houses and animals, I still loved beads and charms and continued to collect them. I wanted to find a way to use all these beautiful things and started to embellish my prints with them; gradually, the embellishments took over completely. I loved the process of stitching on the beads but it is restrictive where details are concerned, which is where thread painting comes into its own.

Your work is very labour intensive; how long does each piece take? Do you find slow stitch therapeutic?

A bead embroidered portrait takes between four and eight weeks to stitch. Sometimes it will involve scouring for >>



Left to right: *Viola Cornuta*; *Lady Gaga*.

certain charms which is why there's such a big discrepancy. To get the perfect flute charm for my portrait of Lizzo for example, I ending up having to order one from the United States.

Thread paintings take a little longer; I use an array of thread colours and only one or two strands at a time. I like to use the time spent stitching to think through new ideas; each work takes so long that I prefer to jump straight to the next one once finished, and work from collections of images rather than sketchbooks.

Who or what do you think influences your work?

I'm inspired by everything from the medieval stained glass at Gloucester Cathedral, to current trends and my Instagram feed. I love the work of Jeff Koons and I'm similarly influenced by pop culture, particularly pop music and fashion. I get drawn to certain colour palettes sometimes and current events quite often inspire an artwork too.

What is your creative process, from conception to creation?

Once I have a fully-fledged idea, normally worked out while stitching, I use Photoshop to create a composite from several different images of the celebrity. I will then take the outfit, hair, and facial expression from different images to create a portrait that I think best captures them. For a bead embroidery, I very lightly paint the canvas in acrylic which, as well as providing a background colour, helps me to test out if the overall piece is at the right scale. The part I always stitch first are the eyes; their expression is central to every piece and they have to be perfect to ensure recognition of the subject. I then scour my collection for any particularly apt charms and beads to ensure they are included in the final piece. I then gradually embellish outwards and complete the beaded black lines early on. I stitch at various times of the day, but I require natural light for face work and so will work on black lines and areas of flat colour

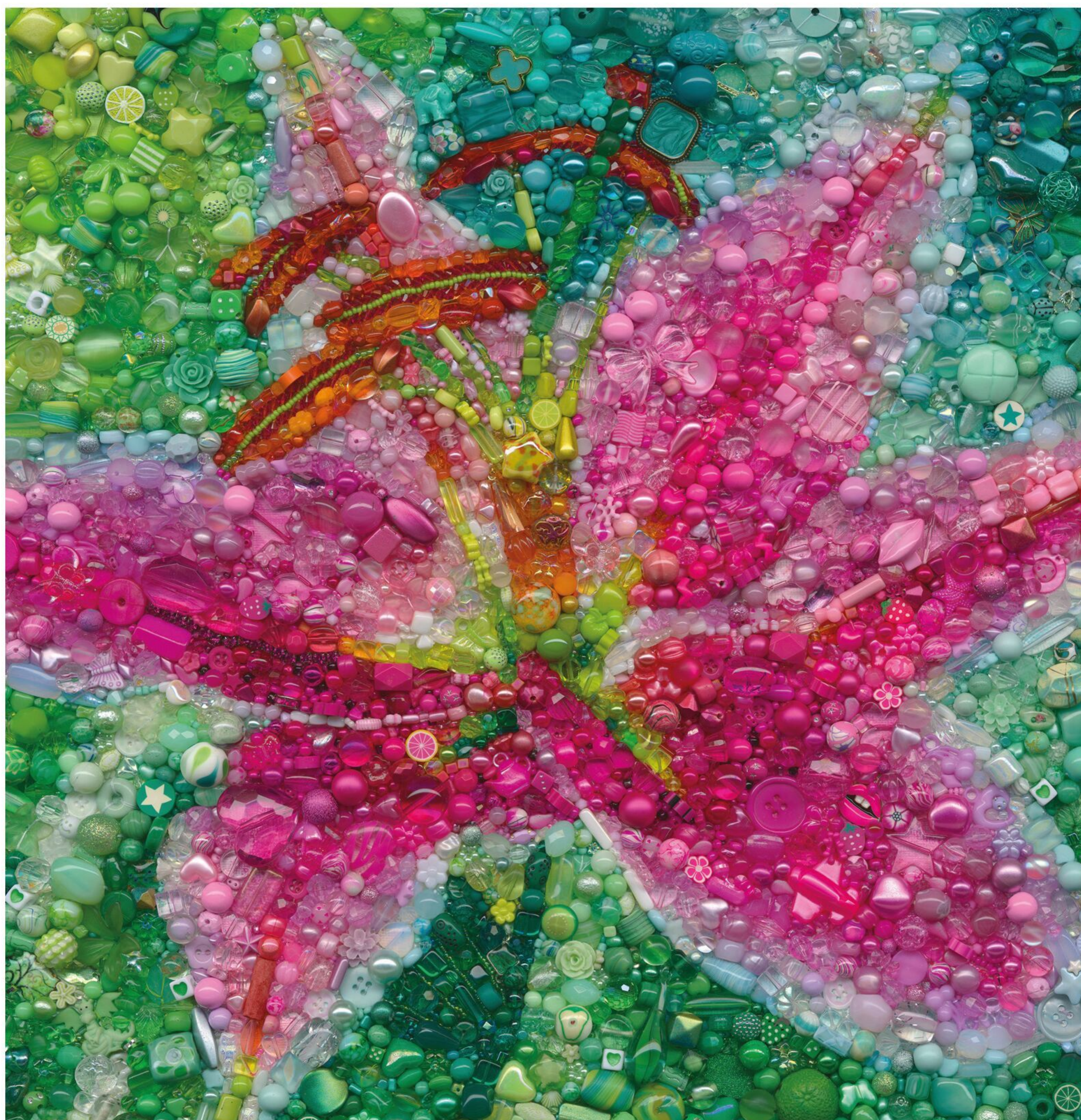
when only artificial lighting is possible. Lastly, I stitch delicats into any gaps and check all the stitching is tight. A thread painting is similar, only without the acrylic; I still stitch eyes first and generally work outwards from there.

Your work is very unique, and you have your own visual language, can you explain some of your techniques and why you choose to frame your work as you do?

I try and ensure my work is easily recognisable and near impossible to recreate. Embroidery patterns are often copied by others so my work is intentionally as far removed from that as possible. My thread paintings are heavily stitched, only minimal amounts of the original material are seen and every part of the portrait is detailed. My starry backgrounds contain just as much detail as the main subject but I use colour to ensure perspective. I also use black beaded lines in most of my work and black framing »



"I HAVE ALWAYS WANTED TO
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A FEW OF THE BEADS AND CHARMS
IN MY COLLECTION I'VE HAD SINCE
I WAS AT PRIMARY SCHOOL"



Left to right: *Lily;*
Amy Remixed.

to help bring out the bright colours – it mirrors the effect of stained glass windows from the inside of a building and draws the viewer to them.

What are you working on at the moment and what is the inspiration behind it?

I'm working on a new series of characters from different television series, starting with Villanelle from Killing Eve. At a time when politics and viewpoints are so polarised, I'm interested in shows that have universal appeal worldwide, and I'm so intrigued as to how a psychopathic assassin has seduced the viewing public!

Do you have an inner critic? If so, how do you keep it in check?

Most definitely, with every work there's always something I learn from or something I want to try differently next time, it's what helps me keep creating. My inner critic used to take over a lot and before I'd finish something I'd start something new, but I've learnt over time

how important it is to finish most works and that their beauty is in no way lessened because I would do it a little differently next time.

How has your work changed over the years and where are you heading next? How do you see your work progressing and developing in the future?

I've refined my portrait style and I see that continuing. I'd like to produce some larger scale embroideries and I'm looking into different textile techniques that would help me achieve that in a more time efficient way. My subject matter has always been similar; my first stitched Lady Gaga was in 2009, my latest over a decade later, so I don't think that will change much although I would like to create a few more floral beaded works as a bit of an antidote to the last year.

What is the most moving piece of work you have ever seen?

The Jane Austen portrait at the National

Portrait Gallery sketched by her sister comes first to mind. The portrait itself tells us so little and yet so much. It's a reminder of how much we may have missed out on due to her premature death.

Finally, would you say that stitched art is art?

Stitched art is art, just as much as a painting or sculpture, and yet it is frequently bracketed within mixed media despite it being a distinctive skill. The recent resurgence in embroidery is helping to change this and artists like Bisa Butler are bringing a new level of appreciation to textile art. I'm confident this will only continue to grow in the future; as the pace of life increases once again, stitching is the perfect way to find balance. ☺

Instagram: [@sarahgwyer](#)
Facebook: [@sarahgwyerartist](#)
www.sarahgwyer.com
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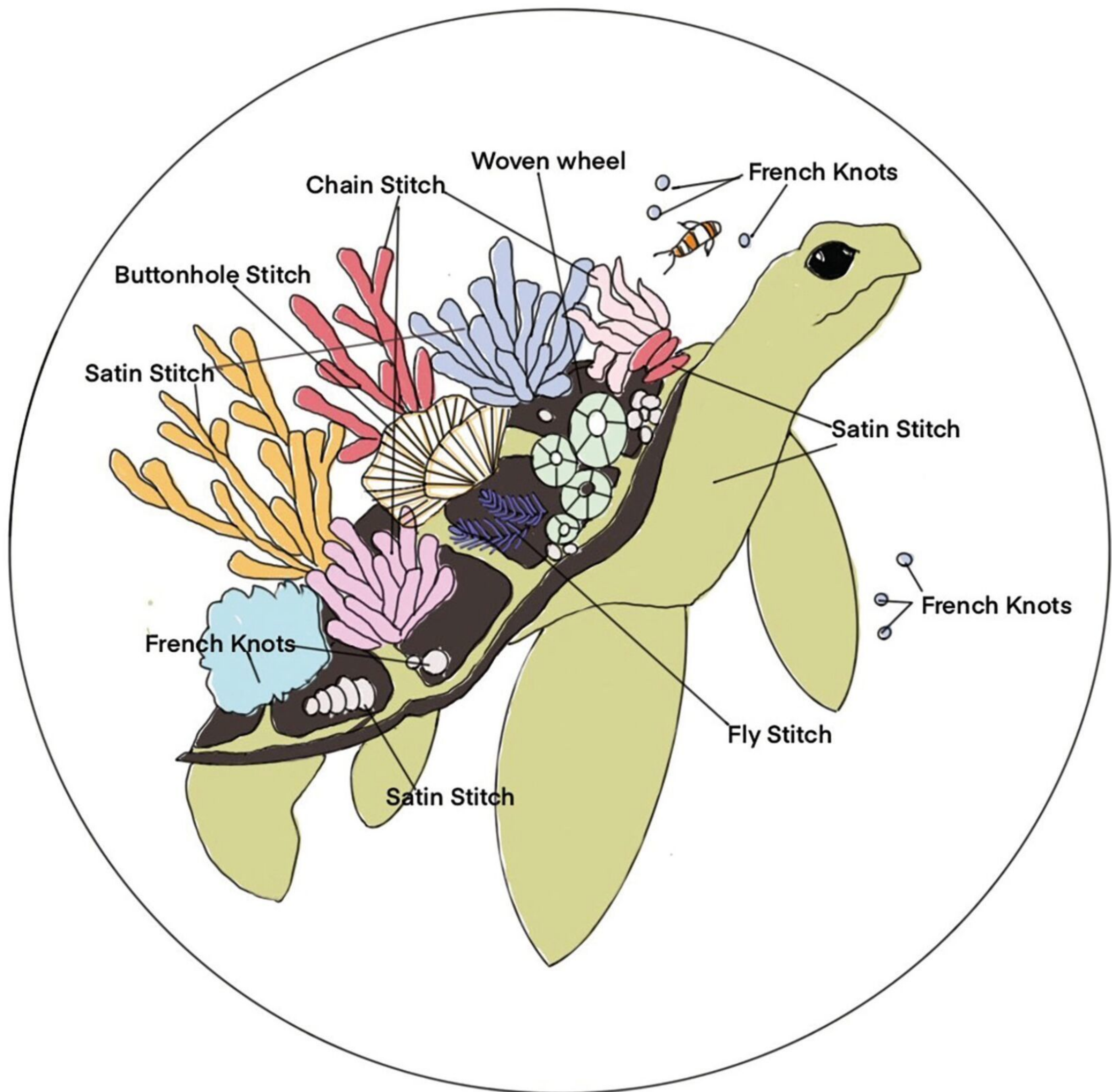




UNDER THE SEA

This adorable embroidered turtle project uses lots of different stitches to create a piece with depth and style you'll want to display immediately

project | **CARRIE GOFF**



MATERIALS

- White cotton fabric: 8 inches x 8 inches, white
- Stranded cotton
- Embroidery hoop: 6 inch diameter.

Threads

Black
Ecru
Very light antique violet
Very dark straw

Ultra very dark melon
Light teal green
Peach
Celery green
Ultra dark coffee brown
Medium blue violet

Stitches used

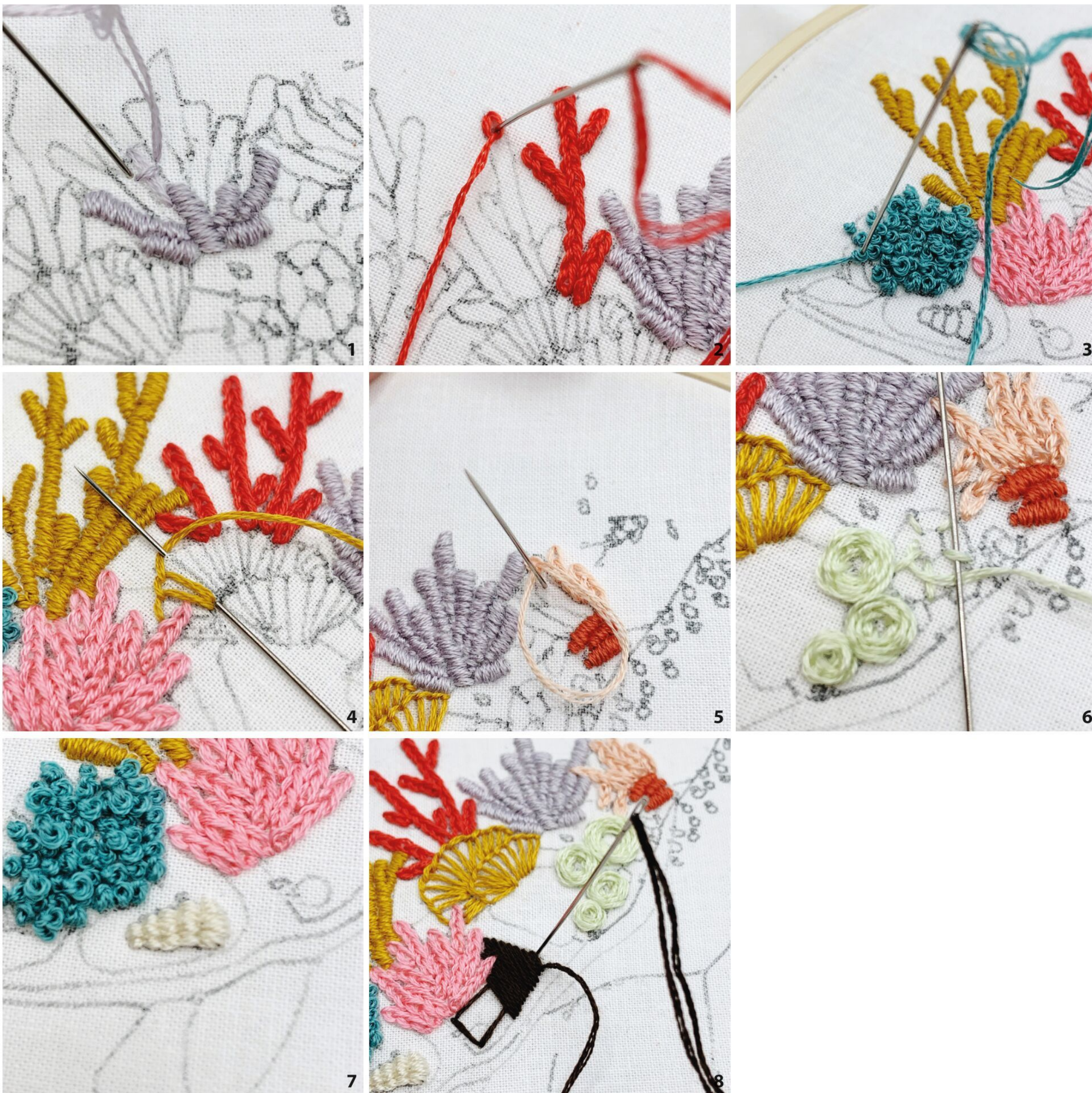
Padded satin stitch
Chain stitch
French knots
Buttonhole stitch

Woven wheel
Lazy daisy
Fly stitch
Backstitch

METHOD

1. Transfer the design from the template onto the fabric using your preferred method. Work the whole turtle in 3 strands of each thread, except for the mouth and eye reflection

which uses only 1 strand. Begin working the very light antique violet coral reef padded satin stitch. Work one stitch lengthwise along the small coral branch using 3 strands, and starting in the middle, stitch over the top to create the padded satin stitch. Repeat for the very dark straw coral reef, using 3 strands to create the padded satin stitch. >>



- 2.** Stitch the chain stitch coral reef in 3 strands of ultra very dark melon.

3. Use 3 strands of light teal green to fill the inside of the brain coral with French knots.

4. In 3 strands of very dark straw, complete the two rows of buttonhole stitched coral.

5. Using 3 strands of coral, work the 3 bottom rows of the anemone by padded satin stitch. In 3 strands of peach, complete the tentacles by using chain stitch.

6. Work the barnacles in 3
- strands of celery green using the woven wheel stitch, and filling in the centre with a French knot of ultra dark coffee brown.

7. Use 3 strands of ecru and padded satin stitch to complete the seashell.

8. Fill in the turtle shell with padded satin stitch using 3 strands for both ultra dark coffee brown and very light yellow green.

9. Work the edge of the turtle shell in 3 strands of ultra dark coffee brown using chain stitch.

10. To make the sea fans, use 3
- strands of medium blue violet to create one lazy daisy stitch at the top, and fly stitch down the rest of the length to create the feather effect. Work these stitches over the top of the previously stitched padded stitch for the turtle shell.

11. Using 3 strands of black and padded satin stitch, fill in the eye. Stitch a small stitch in the corner to look like reflected light with 1 strand of ecru.

12. Work the body of the turtle itself and the fins in padded satin stitch using 3 strands of
- very light yellow green.

13. In 3 strands of ecru, use padded satin stitch for the body of the clown fish. Using 3 strands of ultra very dark melon, stitch 3 contrasting stripes over the top of the body. Using 3 strands of ecru with fly stitch, complete the tail of the fish. Using 3 strands of very light antique violet, make the nearby French knot bubbles.

14. Work the mouth of the turtle in a single strand of black using backstitch. ©

@carriegoffdesigns



Clockwise from top left: *Skyscraper Man*; *Up and Down*; *Breathing Space*; *Underground Life*; *Childhood*; *Money is Nothing*.

POP UP GALLERY

An exhibition in miniature of Elife Sezen's embroideries inspired by modern life



I am a Turkish embroidery artist who has been actively working on embroidery for three years. However, my developed interest in embroidery art actually dates further back in my personal history.

My mother has eight siblings and they are quite a joyful family. Including her own mother, the crowded group of women in the family prepared embroidered dowry for the women in our family for years. These dowries often contain many embroidered textile materials such as towels, bed clothing, curtains, dresses, and any other textile accessories that a newly-married woman may need in her new home. This tradition is widely spread and deeply rooted nationwide. Looking back from where I stand today, I can see now that I was literally born into it.

But today, I am trying to overcome the traditional aspect of embroidery. Instead, what I am trying to achieve is to gain a new momentum with the use of new materials and new contents which the old techniques may potentially be applied on, to ensure that the old motifs and techniques adapt to this new age. By means of that, the tradition transforms but the essence remains.

Based on this philosophy, some of my works include reproductions of the precious works of early Renaissance artists and Art Nouveau illustrators, where I apply hatching techniques of classical drawing onto the textile fabric with line and needle instead of ink and pen. Aside from that yet still related, I am currently developing what I call 'urban embroidery'. I have started to redesign walls, buildings, and interiors like a mural artist would – but with embroidery techniques.

The inspiration for this series came while I was listening to the song 'Big City Life' by Mattafix – if you were born around 1986 you may remember it. We are all in the rush of life in a grey city. We are all trying to squeeze in all the things we have to do and want to do into this rush. In these hoops, I wanted to illustrate what's going on around us and what surrounds us within, as we are exposed to the day. ©

@elife.sezen
www.elifesezen.com



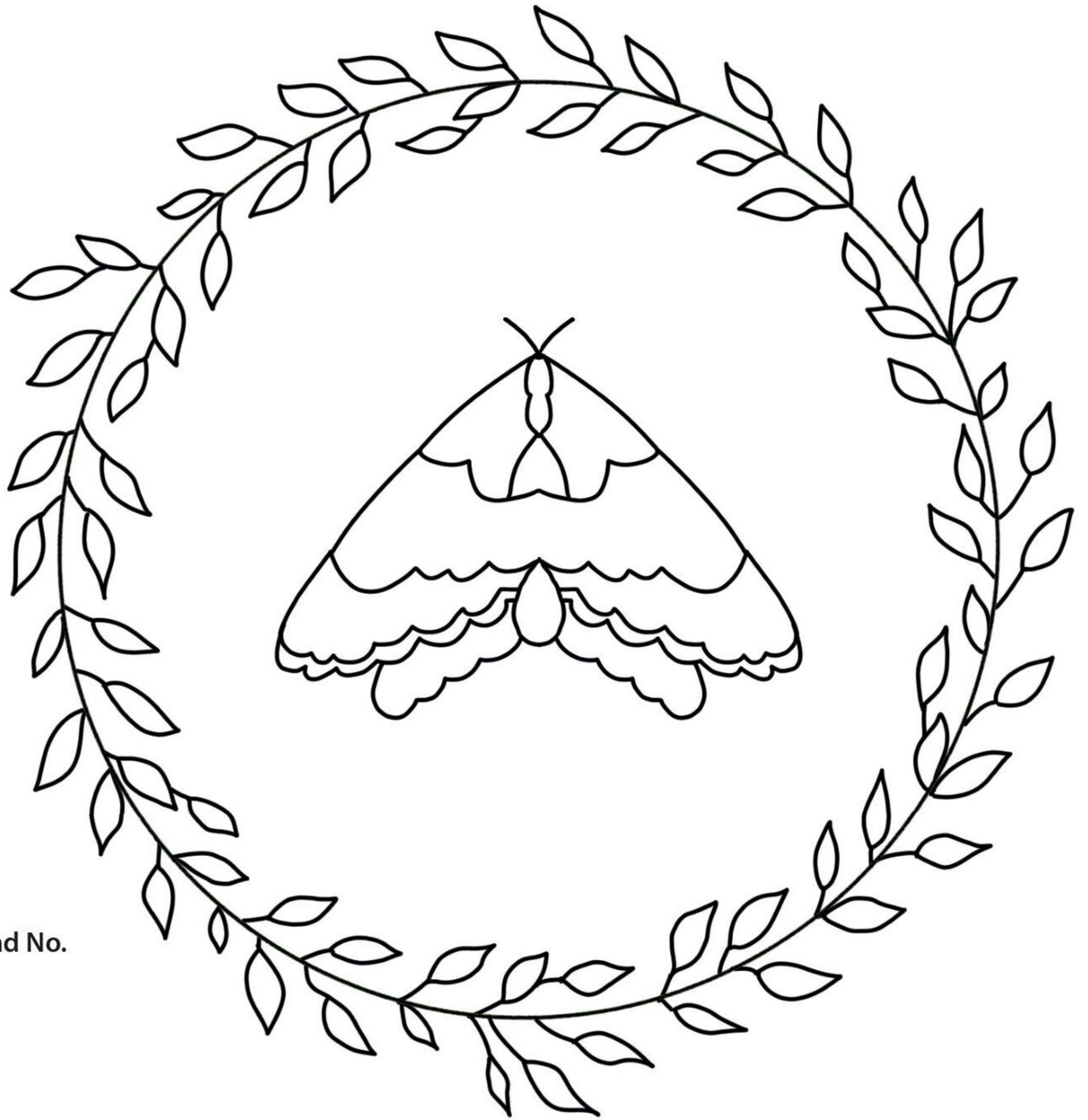




EMBROIDER A CUTE MOTH

In this intermediate project, use common embroidery stitches to create an adorable moth, ready to hang or frame as you wish

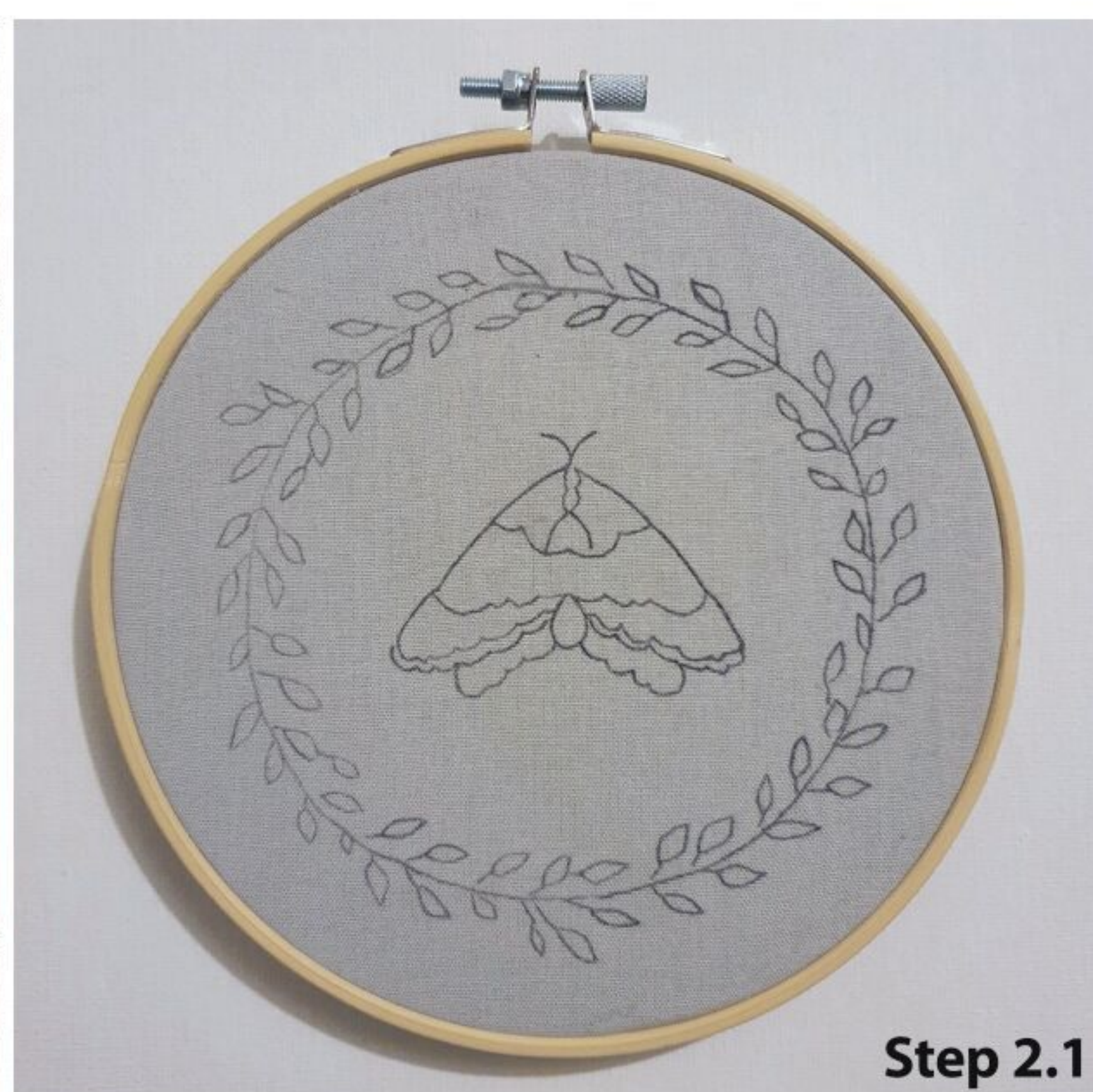
project | **SAMIA STITCHES**

**Colour chart:**

Thread No.	Colour	DMC Thread No.
1	sand gold	677
2	black	310
3	light mahogany	3776
4	dark mahogany	400
5	hunter green	3345



Step 1.1



Step 2.1



Step 3.1

MATERIALS

- A pencil and carbon paper for transferring the pattern to the fabric. Alternatively, a light source underneath the pattern can be used.
- A piece of thick cotton, linen, or any type of non-stretched fabric in light grey colour. I used 2 layers of quilting cotton for added thickness.
- A 6" hoop.

- An embroidery needle. I used a thin darning needle for this project.
- Embroidery scissors.
- Stranded cotton threads. Three strands of threads are used in this project.

Stitches used

Long and short stitch, satin stitch, stem stitch, leaf stitch.

METHOD

1. Copy or scan the template. Stretch the fabric over the hoop. Trace the design with the help of carbon paper or a light box. (Step 1.1).

2. Remove the fabric from the hoop, flip the fabric over on the hoop and then re-stretch it. (Step 2.1).

3. Embroider the upper part of the wings with thread no.1 (sand gold) using long and short stitch. (Step 3.1, 3.2). >>



Step 3.2



Step 4.1



Step 4.2



Step 5.1



Step 5.2



Step 5.3



Step 6.1



Step 7.1



Step 8.1

4. Embroider the lower edges of the wings with thread no.1 (sand gold) using long and short stitch. Copy the layout of the stitches as shown in the photos. (Step 4.1, 4.2).

5. Next, embroider the middle part of the wings with thread no.2 (black) using long and short stitch. (Step 5.1, 5.2, 5.3).

6. Embroider the head with thread no.2 (black) using

satin stitch. (Step 6.1).

7. Embroider the lower edges of the wings with thread no.2 (black) using very small satin stitches. Copy the layout of the stitches as shown in the photo. (Step 7.1).

8. Embroider the middle of the moth with thread no.3 (light mahogany) using long and short stitch. (Step 8.1).



9. Now, embroider the lower part of the moth with thread no.4 (dark mahogany) using long and short stitch. Follow the layout as shown. (Step 9.1, 9.2).

10. Embroider the leaves and their stems, leaving the main stem for now. Use thread no.5 (hunter green) and stitch it with leaf stitch. (Step 10.1).

11. Lastly, embroider the main stem with thread no.5 (hunter green) using a stem stitch. (Step 11.1).

Your work is finished! A cute moth is ready to frame or hang as it is. ©

 @samia_stitches

 Samia Stitches

E: samiaastitches@gmail.com

COVER
STAR





Still Life

Ksenia Erusheva made the leap from cross stitch to needle painting so she could embroider outside of ready made schemes – her subsequent creations are not only astonishingly beautiful, but wonderfully life-like

words | **KSENIA ERUSHEVA**



I started my Instagram account about two years ago when I started cross stitching. I have always liked handicraft and used to knit and crochet, but it was embroidery that really fascinated me. With cross stitch, there quickly comes a time when there is not enough space for creative implementation; I wanted to embroider not only according to ready made schemes. Then I came across the works of Trish Burr and I was just amazed at her skill. I bought one of her books and began to learn the art of needle painting. I can't say that I gave up cross-stitch; I still love it and do it from time to time, but needle painting comes first place for me.

I've always liked flowers and plants in general, and I wanted to show their beauty in embroidery. Besides, butterflies are flying flowers, so this was just the next stage. I think my embroidery can generate interest in nature; those plants and butterflies that we see frequently can often conceal their beauty and I like to reveal that. I like to embroider butterflies on transparent organza so that they seem to float in

the air. I am often asked if it is difficult to embroider on such a fabric, but it is very easy, in my opinion. Of course, organza has its own tricky characteristics, but it is definitely not more difficult than embroidery on cotton or linen, and such works look amazing.

I am very inspired by nature, being lucky enough to live near a forest; I love long forest walks. I like to collect flowers, berries, mushrooms, and pine cones, and then I use a lot of this as props when photographing my works. The name of my account, Vesna Krasna, roughly translates from Russian as "Spring is beautiful" and this means a lot to me as a resident of the northern country. We have long winters, so the arrival of spring is always a joy. In spring and summer, I take the most photos of my works in nature – I think embroidery of butterflies or flowers always looks harmonious in the forest. I also like to look for inspiration in vintage botanical and scientific illustrations; I have many books with drawings of herbs, flowers, and butterflies.

I'm a full time embroidery artist so I usually embroider for a few hours each day. My work process is as follows: first, I find another beautiful butterfly – old reference books and the online community help with >>





"I LIKE TO EMBROIDER BUTTERFLIES ON
TRANSPARENT ORGANZA SO THAT THEY
SEEM TO FLOAT IN THE AIR"



this. Then I draw its model, contours, and patterns – usually in monochrome. After that, I transfer it to the fabric: for now, this is with a marker or pen, although I would like to try printing on fabric as it would make the process a little easier. Then I pick up the threads: this is a very important stage! Usually I need around 20 to 35 colours, but inevitably in the process of work there are still adjustments and additions. Usually one work takes from three to ten days, depending on the size and complexity. But it's always a very exciting process. Mostly I embroider with long and short stitch, but sometimes, for example, for moths, I add Turkey stitch to show their fluffiness. I like to add small details: tiny spots, antennae, even a small glare in the eyes can give the character of a butterfly. Sometimes I like to imitate the scales on the wings of butterflies with tiny stitches of silk thread, I think this adds realism to the embroidery. Mostly, I use cotton floss, but just the details I find very convenient to do with fine silk.

I leave my embroidery in the hoops; to me, it seems to be the most natural frame. They hold the fabric well and, most importantly, unlike most frames, do not have a backdrop, so the transparent fabric





really shines through! Sometimes I tint the hoops with stain; I think they look more stylish and unusual. It seems to me that my butterflies look like objects from an entomologist's collection, except that they are not dead insects, but a work of art.

I like absolutely everything about the work of an embroidery artist! The only thing I don't really like to embroider is the same butterfly twice. Of course, the second time it turns out better and easier, but there are so many beautiful butterflies in the world that sometimes you don't really want to spend time repeating your work. Although some types of butterflies are in great demand in my store, for example, the peacock butterfly — I have made four of them, no less! Many people also like the small tortoiseshell and monarchs, maybe because many people have seen them in real life and recognise them?

Now I embroider mainly in the needle painting technique, but I absolutely love all types of embroidery. I am very interested in traditional folk embroidery, I find a lot of inspiration there. I want to try so many things, it's a pity that there are only 24 hours in a day!

I am very motivated by the comments and likes of

my subscribers for new works. I see that many people like my embroidery and this gives me strength and faith in myself. I spend quite a lot of time maintaining my Instagram account. In general, I think that it's not enough just to do cool things, you also need to be able to show them in a favourable light, and Instagram is a great tool for this. Sometimes I create entire still life scenes for a single image. I pick up books and decorate the background with flowers and garlands. All of this gives an atmosphere and attracts attention.

I have met so many talented people through Instagram — it seems to me that our embroidery community is very friendly and everyone really shares the principle of "community, not competition". I like it very much.

My big dream is to write a book about butterfly embroidery and share my experience and techniques. So far, I'm starting to create tutorials: needle painting is actually easy to learn, you just need a lot of practice and patience! I hope everyone can find their own style in needlework, so that the work brings the joy of self-realisation. ©

Instagram @_vesna_krasna



Meet Rach: she's a busy mum of two, crocheter, crafter, and embroiderer, battling with having to do adult things when all she wants to do is drink coffee and stitch hoops...



The Girl with 5 Minutes to Stitch

This issue, Rachel reflects on her time as a columnist for Be Creative, her own growth and progression, and her latest achievement – a range of uber cool kits we can't wait to try

"Don't close the book when bad things happen in your life, just turn the page and begin a new chapter". This quote was on a bookmark I recently received and I thought it was quite fitting for this time of change. It has been a short but very sweet time of contributing to the Be Creative community, I have loved every moment. For me, it has been about more than just writing a few words about what I've been up to that month, it has given me a chance to process my thoughts and reflect on the meaning behind each piece I've completed. It has given me an opportunity to create a pattern for you in my style, allowing me to explore and express myself beyond the commission pieces I make. I have also had the opportunity to create and share my sewing kits for kids with you and see my Instagram community grow and my connection with everyone increase. And in turn, that increase has lead to more ideas and inspiration.

At the beginning of 2021, I did a quick poll to ask what people wanted to see from me and my account this year, and there was a common answer which I was quite surprised about - people wanted

kits! I never thought I'd explore the route of kits, I didn't really know where to start to be honest. I also didn't know what would make anyone want to buy from me over anyone else, as there are some stunning accounts with seriously beautiful options to choose from out there. So, I squirrelled the idea away at the back of my mind while I focused on a few other things, and fudged my way through another bout of home schooling.

I understand the need for kits. They are a very good tool if you have never tried embroidery, want to give it a go, but don't know where to start. They also make an ideal gift, and they even have a use for people who know how to sew but don't want an ever growing mountain of supplies or have no inspiration of their own to sew. But as I said, I had no idea where to start.

So, during one of my doodling sessions, which I'm usually doing sitting on the sofa next to my husband while he watches some kind of sport on TV, 'plant lady' was born. The more I looked at her, and even more so when I started to sew her, the more I realised what a good potential pattern this could be for people with different levels of embroidery experience. It was a bit different from

a lot of the patterns available; it wasn't complicated but made a statement, and I could imagine it actually hanging in people's homes or proudly displayed on a shelf.

The seed which had previously been planted had now started to grow; slowly, but it had definitely sprouted. And in my true style of never giving myself an easy task, I decided I wanted to have an offering of more than one pattern for people to do.

After a few months of hard work, late nights, and self doubt (obviously, this is me we're talking about) I have now launched three different kits available to buy in my Etsy shop. I have been overwhelmed by the encouraging response I have had about them and the sales which I have made. Every time I hear the 'ka-ching' on the app, my heart skips a beat and I genuinely feel the warmth of gratitude.

I would like to give a massive thank you to Be Creative magazine and you readers for giving me this opportunity to natter, share, and grow. As a very big thank you to all of the Be Creative readers, I would like to offer you 15% off all kits (inc kids sewing kits and embroidery kits) in my Etsy shop using the code BECREATIVE15 valid until 31st July 2021. Please keep in touch! @

@the.house.of.handmade
ShopHouseofHandmade



Get 15% off
these kits and
my kids kits too!

The 'Plant Lady' Kit



CROCHET A ZEBRA RUG

This stylish animal skin style rug is completely crocheted and makes the perfect addition to a hallway, child's bedroom, or in front of the fire

project | VANESSA MOONCIE



Crocheted Animal Rugs
by Vanessa Mooncie, GMC
Publications, RRP £14.99,
available online and from
all good bookshops

KEY

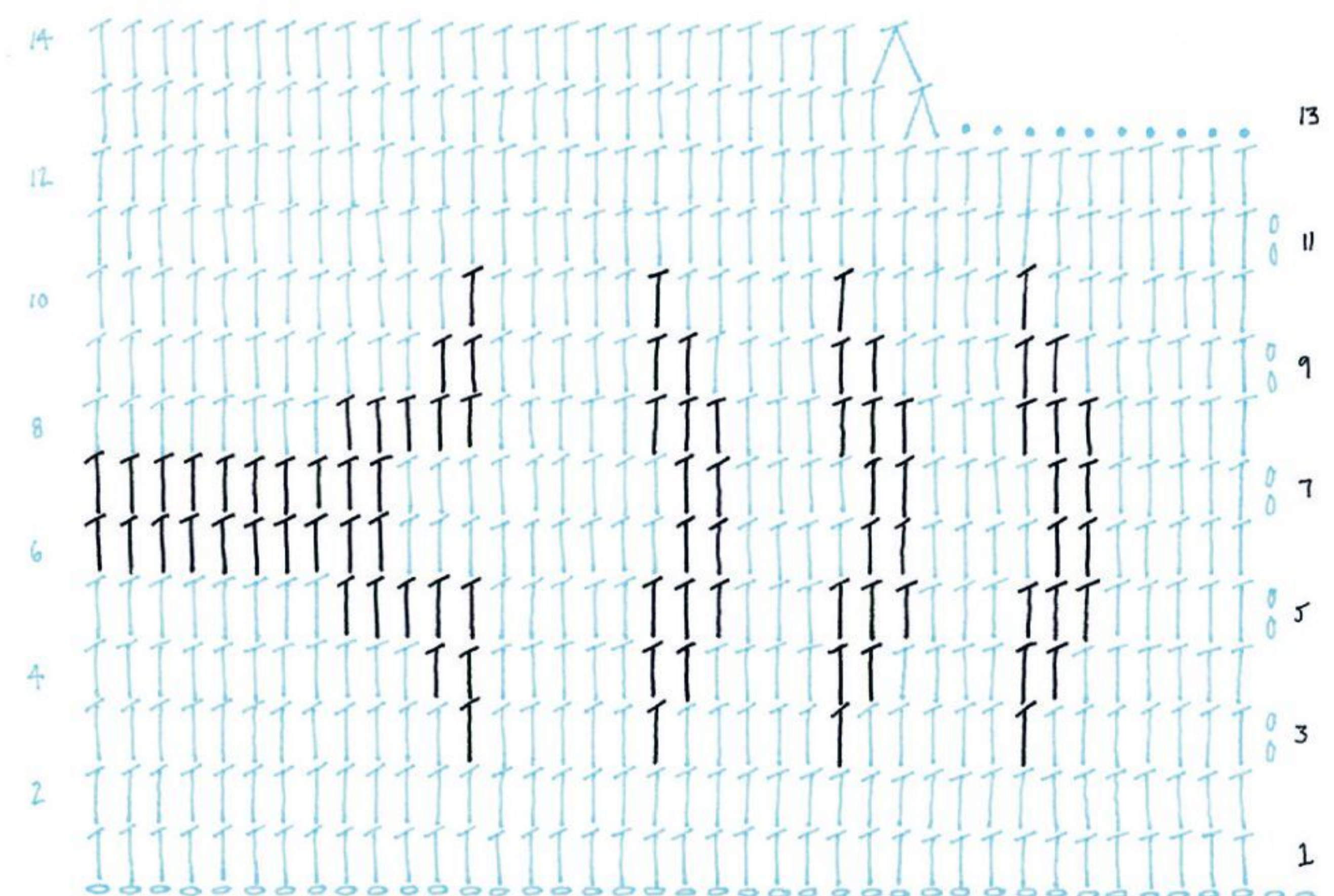
	magic loop		tr2inc
	chain (ch)		tr3inc
	slip stitch (sl st)		work into front loop only
	double crochet (dc)		work into back loop only
	dc2inc		
	dc2tog		
	dc3inc		
	half treble (htr)		
	htr2inc		
	htr2tog		
	treble (tr)		

KEY FOR BODY

	A
	B

BODY

Rows 1–14 right side



MATERIALS

- Scheepjes Softfun, 60% cotton, 40% acrylic (153yd/140m per 50g ball):
 - 5 x 50g balls in 2412 Snow (A)
 - 3 x 50g balls in 2408 Black (B)
 - 4 x 50g balls in 2627 Mist (C)
- Scheepjes Catona, 100% mercerized cotton (27yd/25m per 10g ball):
 - 1 x 10g ball in 110 Jet Black (D)
 - 1 x 10g ball in 157 Root Beer (E)
- 3.5mm (UK9:USE/4) and 4mm (UK8:USG/6) crochet hooks
- Blunt-ended yarn needle
- Toy stuffing

Size

Approximately 31in (79cm) wide and 33in (84cm) long (excluding head and fringe at end of tail)

Tension

17 sts and 12 rows to 4in (10cm) over half treble using 4mm hook and yarn A. Use larger or smaller hook if necessary to obtain correct tension.

METHOD

The body and lining are crocheted in rows of half treble stitches. The unused yarn is carried across the stitches along the wrong side of the work when forming the Zebra's stripes. The body and lining are finished with an edging of double crochet. The pieces are

joined together by crocheting into each stitch of the edging on both the body and lining at the same time.

The hooves are formed by working into the stitches that joined the body and lining, starting with the front loops, then turning the work and crocheting into the unworked loops of the same stitches. They are worked in rows of double crochet.

The head is started in continuous rounds of double crochet. The openings for the nostrils are formed by crocheting a number of chain stitches and skipping stitches from the previous round. The head is continued in rows of half treble stitches, alternating the colours to make a simple stripe. The nostrils are begun by crocheting into the reverse side of the chain stitches and the skipped stitches of the openings. They are continued in rounds of double crochet and pushed inside the front of the head. The head is stuffed and the stitches of the last row are sewn together to form a straight seam. The vertical stripes are crocheted separately and use various lengths of stitches to form the shaping. The eyes are worked in rounds of double crochet. The eyelid is shaped by crocheting into the front loops of stitches to produce a raised edge over the eye. A reflection of light is embroidered on each eye.

Each ear is made with two identical pieces that are joined by crocheting into each stitch of both pieces at the same time after being lightly stuffed. The eyes are sewn in place and the head is sewn to the straight edge at the top of the body.

Tassels are attached to the end of the tail and down the centre of the head to form the mane. The mane is brushed to separate and fluff up the fibres of yarn.

1 ch and 2 ch at the beginning of the row does not count as a st throughout.

BODY

With 4mm hook and A, make 117 ch.

Row 1 (RS): 1 htr in 3rd ch from hook, 1 htr in each ch to end, turn (115 sts).

Row 2 (WS): 2 ch, 1 htr in each htr to end, turn.

Row 3: 2 ch, 1 htr in next 7 htr, join B in last htr and carry unused yarn along the WS of the work, (1 htr with B, 5 htr with A) 4 times, 53 htr with A, (5 htr with A, 1 htr with B) 4 times, 7 htr with A, turn.

Row 4: 2 ch, 6 htr with A, (2 htr with B, 4 htr with A) 3 times, 1 with A, 2 htr with B, 61 htr with A, 2 htr with B, 1 htr with A, (4 htr with A, 2 htr with B) 3 times, 6 htr with A, turn.

Row 5: 2 ch, 5 htr with A, (3 htr with B, 3 htr with A) 3 times, 2 htr with A, 5 htr with B, 55 htr with A, 5 htr with B, 2 htr with A, (3 htr with A, 3 htr with B) 3

times, 5 htr with A, turn.

Row 6: 2 ch, 5 htr with A, (2 htr with B, 4 htr with A) 3 times, 5 htr with A, 19 htr with B, 21 htr with A, 19 htr with B, 5 htr with A, (4 htr with A, 2 htr with B) 3 times, 5 htr with A, turn.

Row 7: 2 ch, 5 htr with A, (2 htr with B, 4 htr with A) 3 times, 5 htr with A, 59 htr with B, 5 htr with A, (4 htr with A, 2 htr with B) 3 times, 5 htr with A, turn.

Row 8: 2 ch, 5 htr with A, (3 htr with B, 3 htr with A) 3 times, 2 htr with A, 5 htr with B, 15 htr with A, 25 htr with B, 15 htr with A, 5 htr with B, 2 htr with A, (3 htr with A, 3 htr with B) 3 times, 5 htr with A, turn.

Row 9: 2 ch, 6 htr with A, (2 htr with B, 4 htr with A) 3 times, 1 htr with A, 2 htr with B, 28 htr with A, 5 htr with B, 28 htr with A, 2 htr with B, 1 htr with A, (4 htr with A, 2 htr with B) 3 times, 6 htr with A, turn.

Row 10: 2 ch, 7 htr with A, (1 htr with B, 5 htr with A) 4 times, 25 htr with A, 3 htr with B, 25 htr with A, (5 htr with A, 1 htr with B) 4 times, 7 htr with A, turn.

Rows 11–12: 2 ch, 57 htr with A, 1 htr with B, 57 htr with A, turn.

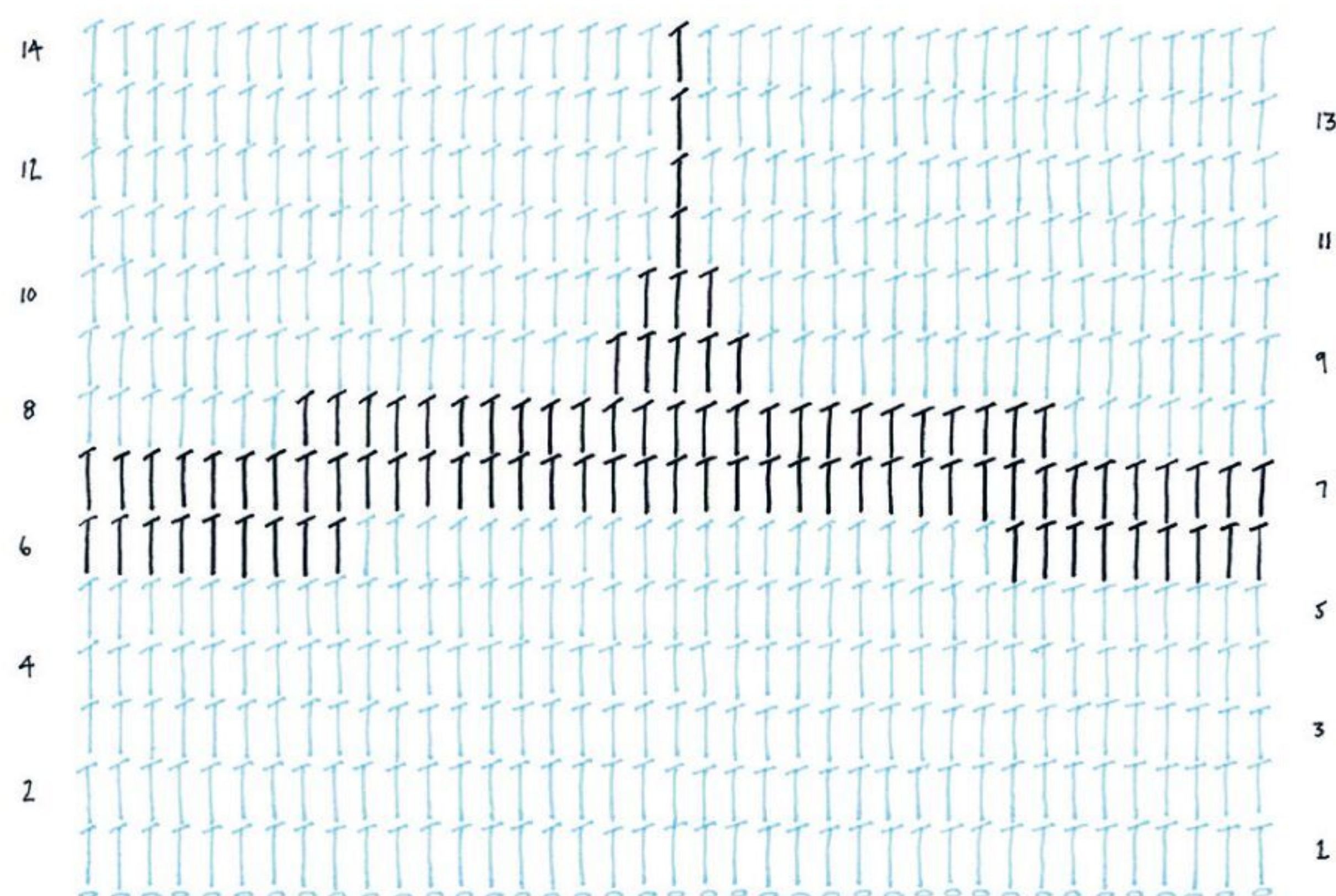
Row 13 (dec): Sl st in next 10 htr, htr2tog, 45 htr with A, 1 htr with B, 45 htr with A, htr2tog, turn.

Continue on these 93 htr.

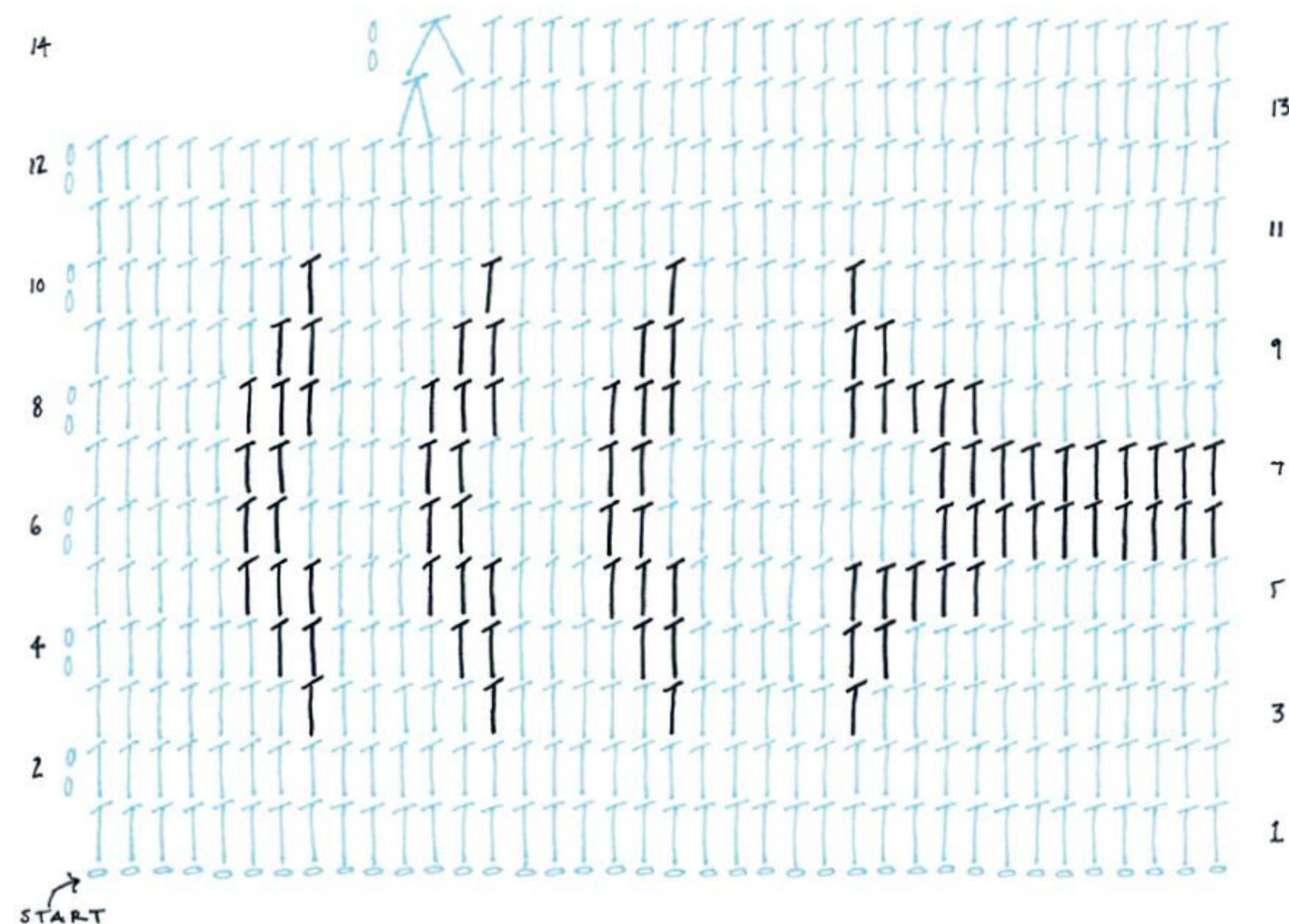
Row 14 (dec): 2 ch, htr2tog, 44 htr with A, 1 htr with B, 44 htr with A, htr2tog, turn (91 sts).

Row 15 (dec): 2 ch, htr2tog, ➤

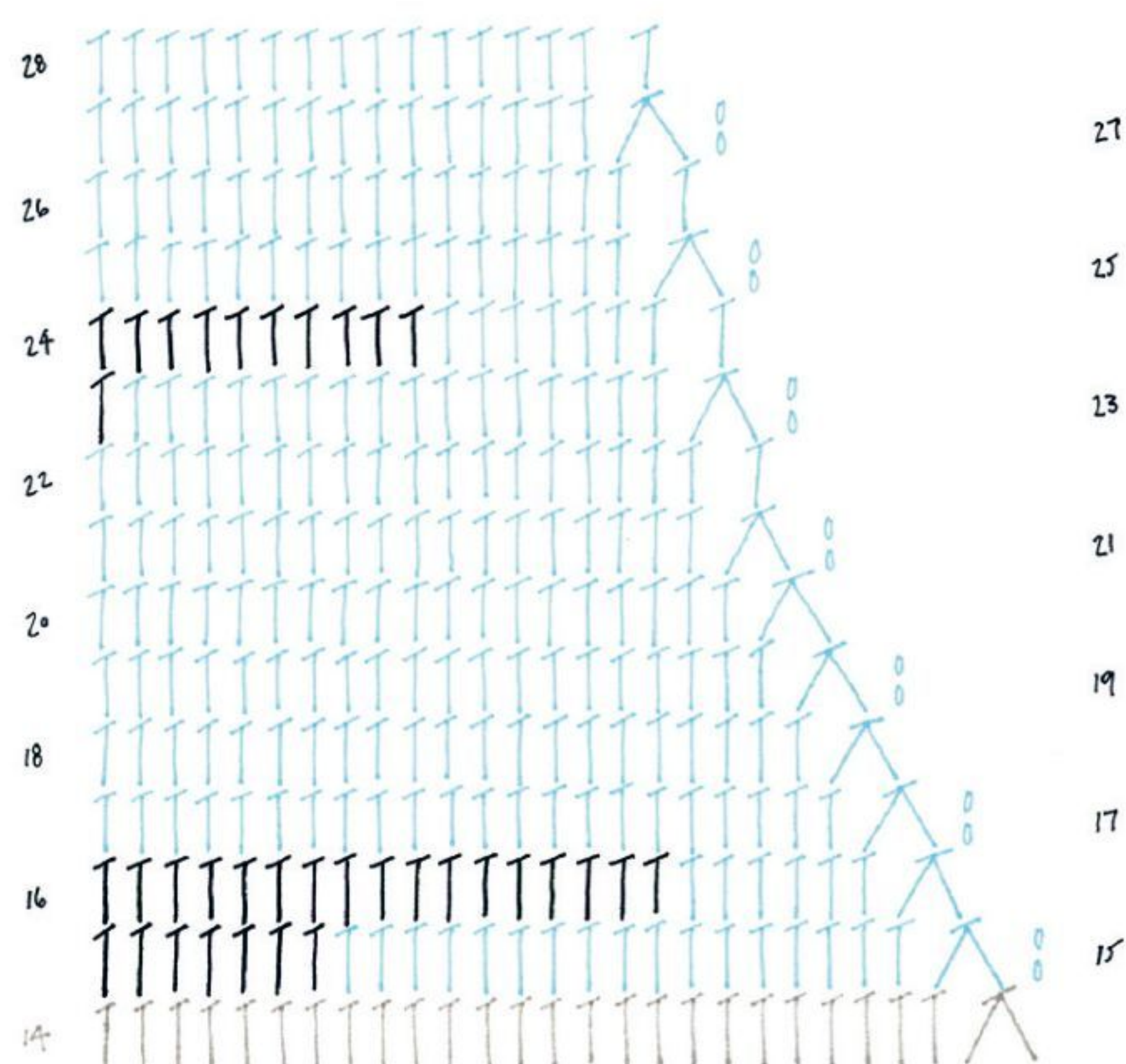
BODY
Rows 1–14 centre



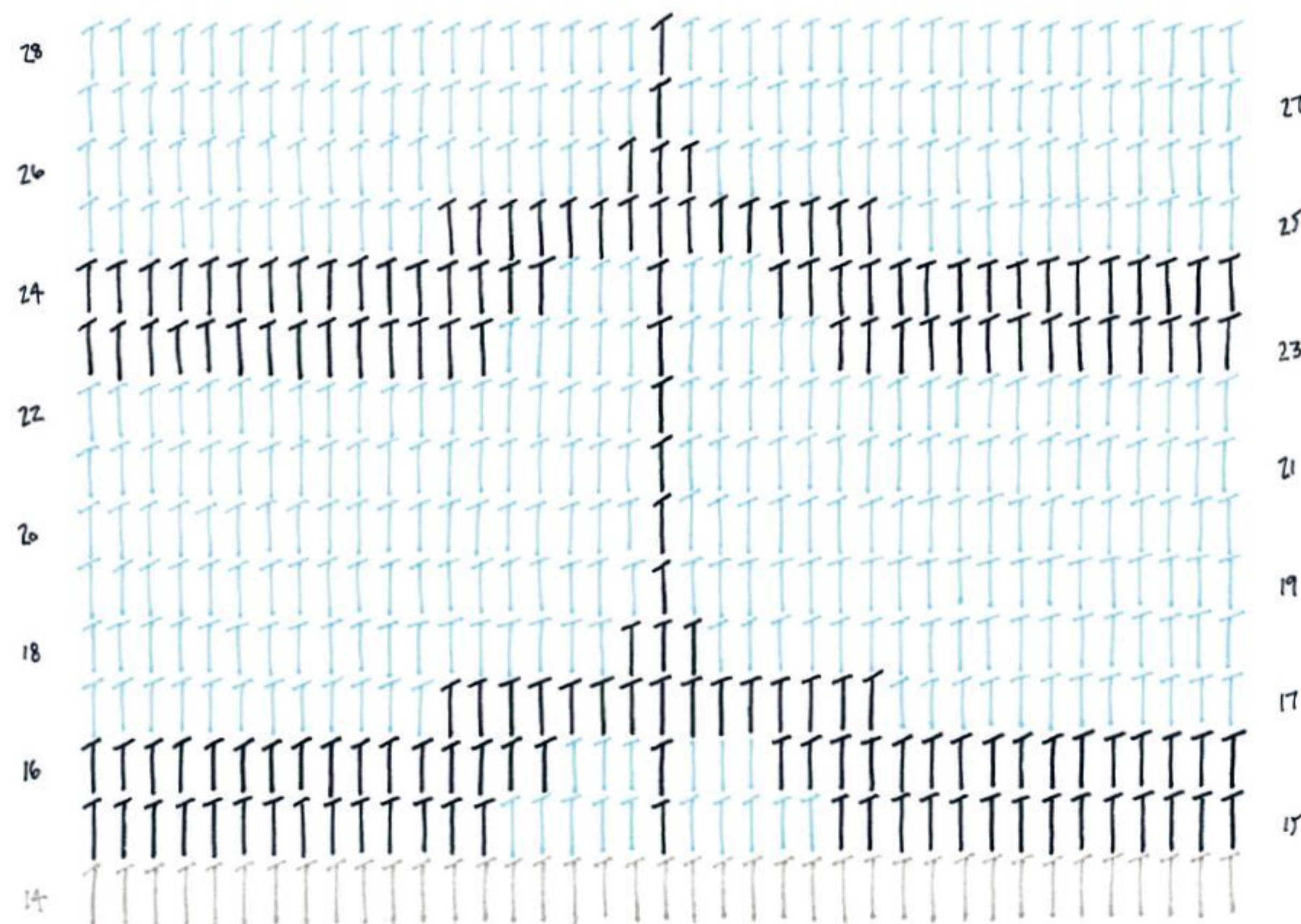
BODY
Rows 1–14 left side



BODY
Rows 15–28 right side



BODY
Rows 15–28 centre



17 htr with A, 21 htr with B, 5 htr with A, 1 htr with B, 5 htr with A, 21 htr with B, 17 htr with A, htr2tog, turn (89 sts).
Row 16 (dec): 2 ch, htr2tog, 6 htr with A, 33 htr with B, 3 htr with A, 1 htr with B, 3 htr with A, 33 htr with B, 6 htr with A, htr2tog, turn (87 sts).
Row 17 (dec): 2 ch, htr2tog, 34 htr with A, 15 htr with B, 34 htr with A, htr2tog, turn (85 sts).
Row 18 (dec): 2 ch, htr2tog, 39 htr with A, 3 htr with B, 39 htr with A, htr2tog, turn (83 sts).
Row 19 (dec): 2 ch, htr2tog, 39 htr with A, 1 htr with B, 39 htr with A, htr2tog, turn (81 sts).
Row 20 (dec): 2 ch, htr2tog, 38 htr with A, 1 htr with B, 38 htr with A, htr2tog, turn (79 sts).
Row 21 (dec): 2 ch, htr2tog, 37 htr with A, 1 htr with B, 37 htr with A, htr2tog, turn (77 sts).
Row 22: 2 ch, 38 htr with A, 1 htr with B, 38 htr with A, turn.
Row 23 (dec): 2 ch, htr2tog, 16 htr with A, 15 htr with B, 5 htr with A, 1 htr with B, 5 htr with A, 15 htr with B, 16 htr with A, htr2tog, turn (75 sts).

Row 24: 2 ch, 8 htr with A, 26 htr with B, 3 htr with A, 1 htr with B, 3 htr with A, 26 htr with B, 8 htr with A, turn.
Row 25 (dec): 2 ch, htr2tog, 28 htr with A, 15 htr with B, 28 htr with A, htr2tog, turn (73 sts).
Row 26: 2 ch, 35 htr with A, 3 htr with B, 35 htr with A, turn.
Row 27 (dec): 2 ch, htr2tog, 34 htr with A, 1 htr with B, 34 htr with A, htr2tog, turn (71 sts).
Row 28: 2 ch, 35 htr with A, 1 htr with B, 35 htr with A, turn.
Row 29 (dec): 2 ch, htr2tog, 33 htr with A, 1 htr with B, 33 htr with A, htr2tog, turn (69 sts).
Row 30: 2 ch, 34 htr with A, 1 htr with B, 34 htr with A, turn.
Row 31: 2 ch, 14 htr with A, 15 htr with B, 5 htr with A, 1 htr with B, 5 htr with A, 15 htr with B, 14 htr with A, turn.
Row 32: 2 ch, 5 htr with A, 26 htr with B, 3 htr with A, 1 htr with B, 3 htr with A, 26 htr with B, 5 htr with A, turn.
Row 33: 2 ch, 27 htr with A, 15 htr with B, 27 htr with A, turn.
Row 34: 2 ch, 33 htr with A, 3

htr with B, 33 htr with A, turn.
Rows 35–38: 2 ch, 34 htr with A, 1 htr with B, 34 htr with A, turn.
Rows 39–46: Rep rows 31–38.
Row 47 (dec): Sl st in next 5 htr, htr2tog, 12 htr with A, 31 htr with B, 12 htr with A, htr2tog, turn.
 Continue on these 57 htr.
Row 48 (dec): 2 ch, htr2tog, 2 htr with A, 14 htr with B, (3 htr with A, 3 htr with B) 3 times, 3 htr with A, 14 htr with B, 2 htr with A, htr2tog, turn (55 sts).
Row 49 (dec): 2 ch, htr2tog, 18 htr with A, (3 htr with B, 3 htr with A) twice, 3 htr with B, 18 htr with A, htr2tog, turn (53 sts).
Row 50 (dec): 2 ch, htr2tog, 17 htr with A, (3 htr with B, 3 htr with A) twice, 3 htr with B, 17 htr with A, htr2tog, turn (51 sts).
Row 51 (dec): 2 ch, htr2tog, 6 htr with A, 7 htr with B, (3 htr with A, 3 htr with B) 3 times, 3 htr with A, 7 htr with B, 6 htr with A, htr2tog, turn (49 sts).
Row 52 (dec): 2 ch, htr2tog,

2 htr with A, 10 htr with B, (3 htr with A, 3 htr with B) 3 times, 3 htr with A, 10 htr with B, 2 htr with A, htr2tog, turn (47 sts).
Row 53 (dec): 2 ch, htr2tog, 9 htr with A, 3 htr with B, 3 htr with A, 2 htr with B, 3 htr with A, 3 htr with B, 3 htr with A, 2 htr with B, 9 htr with A, htr2tog, turn (45 sts).
Row 54 (dec): 2 ch, htr2tog, 9 htr with A, 3 htr with B, 2 htr with A, 2 htr with B, 3 htr with A, 3 htr with B, 2 htr with A, 3 htr with B, 9 htr with A, htr2tog, turn (43 sts).
Row 55 (dec): 2 ch, htr2tog, 3 htr with A, 3 htr with B, 2 htr with A, 3 htr with B, (7 htr with A, 3 htr with B) twice, 2 htr with A, 3 htr with B, 3 htr with A, htr2tog, turn (41 sts).
Row 56 (dec): 2 ch, htr2tog, 1 htr with A, 5 htr with B, 2 htr with A, 3 htr with B, (6 htr with A, 3 htr with B) twice, 2 htr with A, 5 htr with B, 1 htr with A, htr2tog, turn (39 sts).

Row 57 (dec): 2 ch, htr2tog, 3 htr with A, 3 htr with B, 2 htr with A, 3 htr with B, (5 htr with A, 3 htr with B) twice, 2 htr with A, 3 htr with B, 3 htr with A, htr2tog, turn (37 sts).

Row 58 (dec): 2 ch, htr2tog, (3 htr with A, 3 htr with B) 5 times, 3 htr with A, htr2tog, turn (35 sts).

Row 59 (dec): 2 ch, htr2tog, 2 htr with A, 3 htr with B, 4 htr with A, 2 htr with B, 3 htr with A, 3 htr with B, 3 htr with A, 2 htr with B, 4 htr with A, 3 htr with B, 2 htr with A, htr2tog,

turn (33 sts).

Row 60 (dec): 2 ch, htr2tog, 2 htr with A, 3 htr with B, 3 htr with A, 2 htr with B, 3 htr with A, 3 htr with B, 3 htr with A, 2 htr with B, 3 htr with A, htr2tog, turn (31 sts).

Row 61 (dec): 2 ch, htr2tog, 2 htr with A, 4 htr with B, 6 htr with A, 3 htr with B, 6 htr with A, 4 htr with B, 2 htr with A, htr2tog, turn (29 sts).

Row 62 (dec): 2 ch, htr2tog, 3 htr with A, 3 htr with B, 5 htr with A, 3 htr with B, 5 htr with

A, 3 htr with B, 3 htr with A, htr2tog, turn (27 sts).

Row 63 (dec): 2 ch, htr2tog, 3 htr with A, 3 htr with B, 4 htr with A, 3 htr with B, 4 htr with A, 3 htr with B, 3 htr with A, htr2tog, turn (25 sts).

Row 64 (dec): 2 ch, htr2tog, (3 htr with A, 3 htr with B) 3 times, 3 htr with A, htr2tog, turn (23 sts).

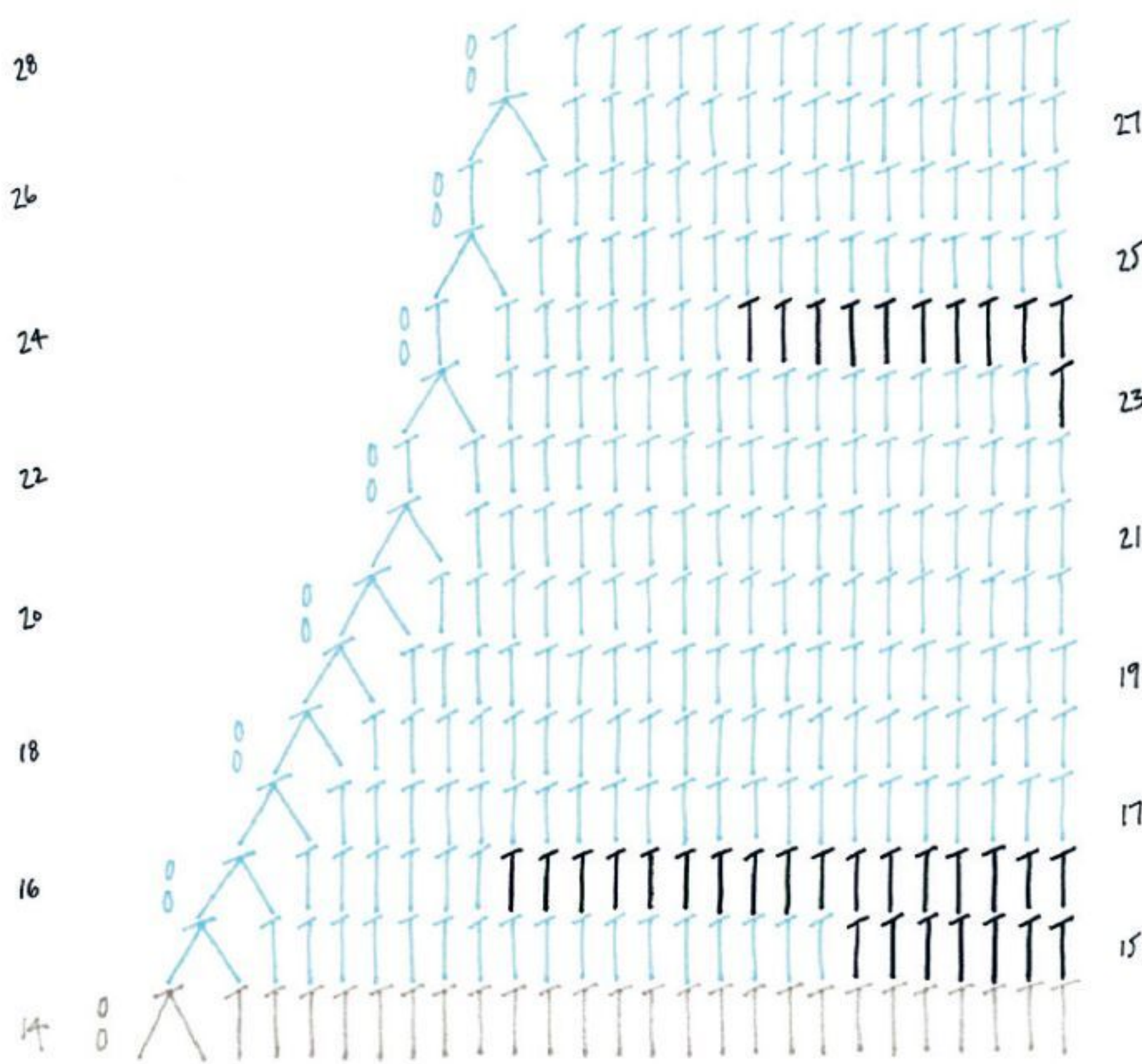
Row 65 (dec): 2 ch, htr2tog, 2 htr with A, (3 htr with B, 1 htr in next 3 htr with A) twice, 3 htr with B, 2 htr with A, htr2tog, turn (21 sts).

Row 66 (dec): 2 ch, htr2tog, 1 htr with A, (3 htr with B, 3 htr with A) twice, 3 htr with B, 1 htr with A, htr2tog, turn (19 sts).

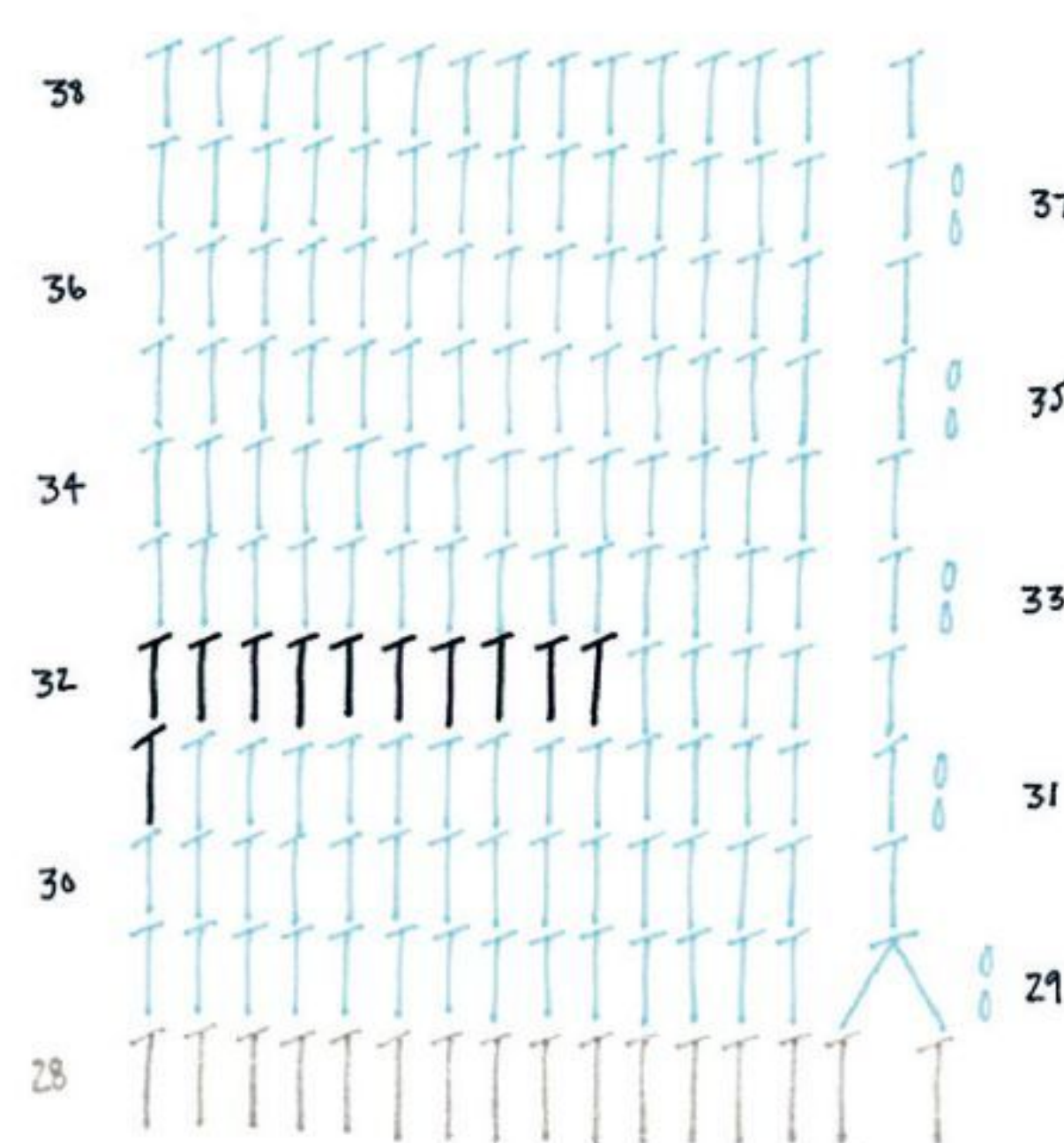
Row 67 (dec): 2 ch, htr2tog, 1 htr with A, 2 htr with B, 3 htr with A, 3 htr with B, 3 htr with A, 2 htr with B, 1 htr with A, htr2tog, turn (17 sts).

Rows 68–72: 2 ch, 2 htr with A, 2 htr with B, 3 htr with A, 3 htr with B, 3 htr with A, 2 htr with B, 2 htr with A, turn. Place marker at each end of the last row. >>

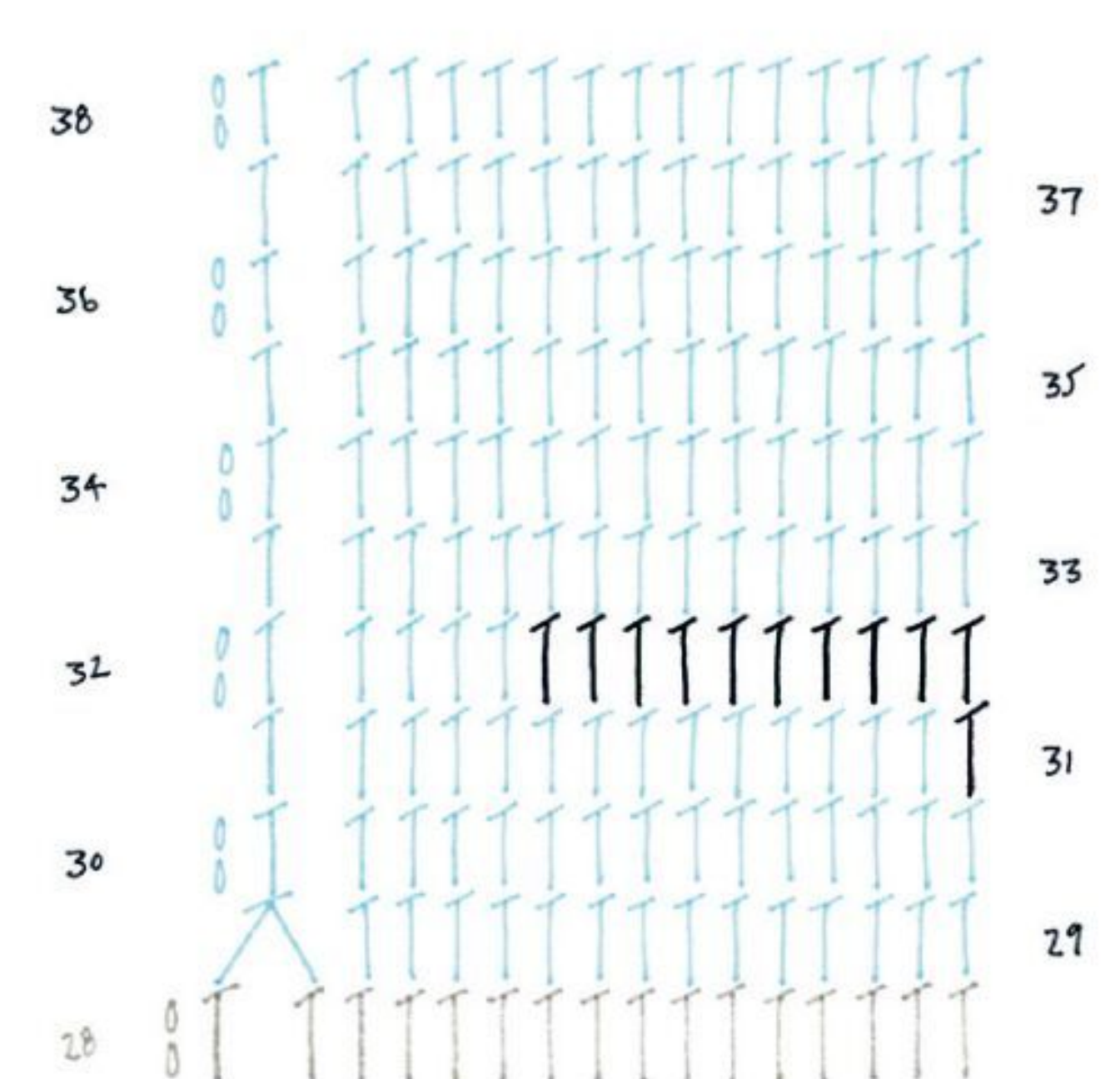
BODY
Rows 15–28 left side



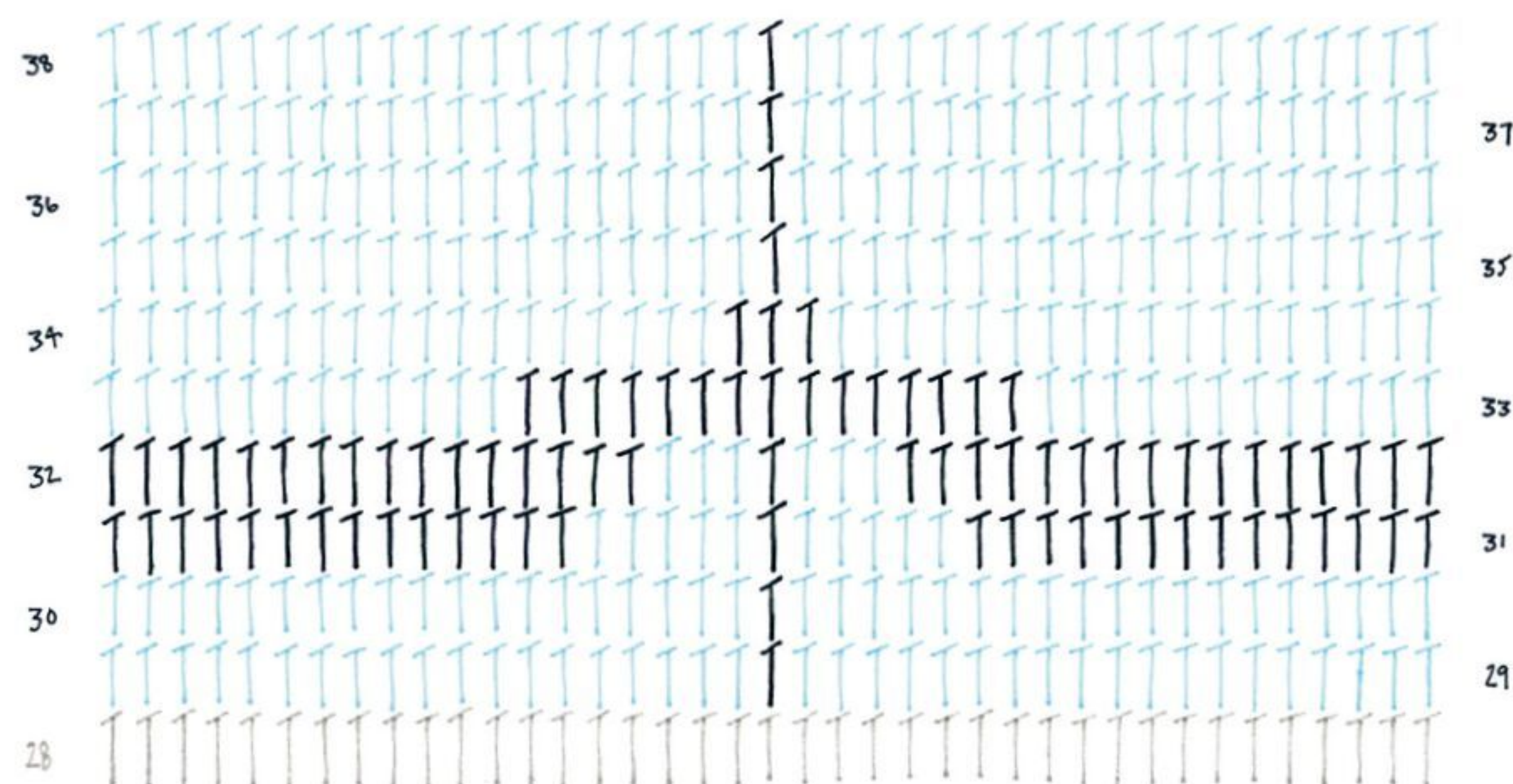
BODY
Rows 29–38 right side



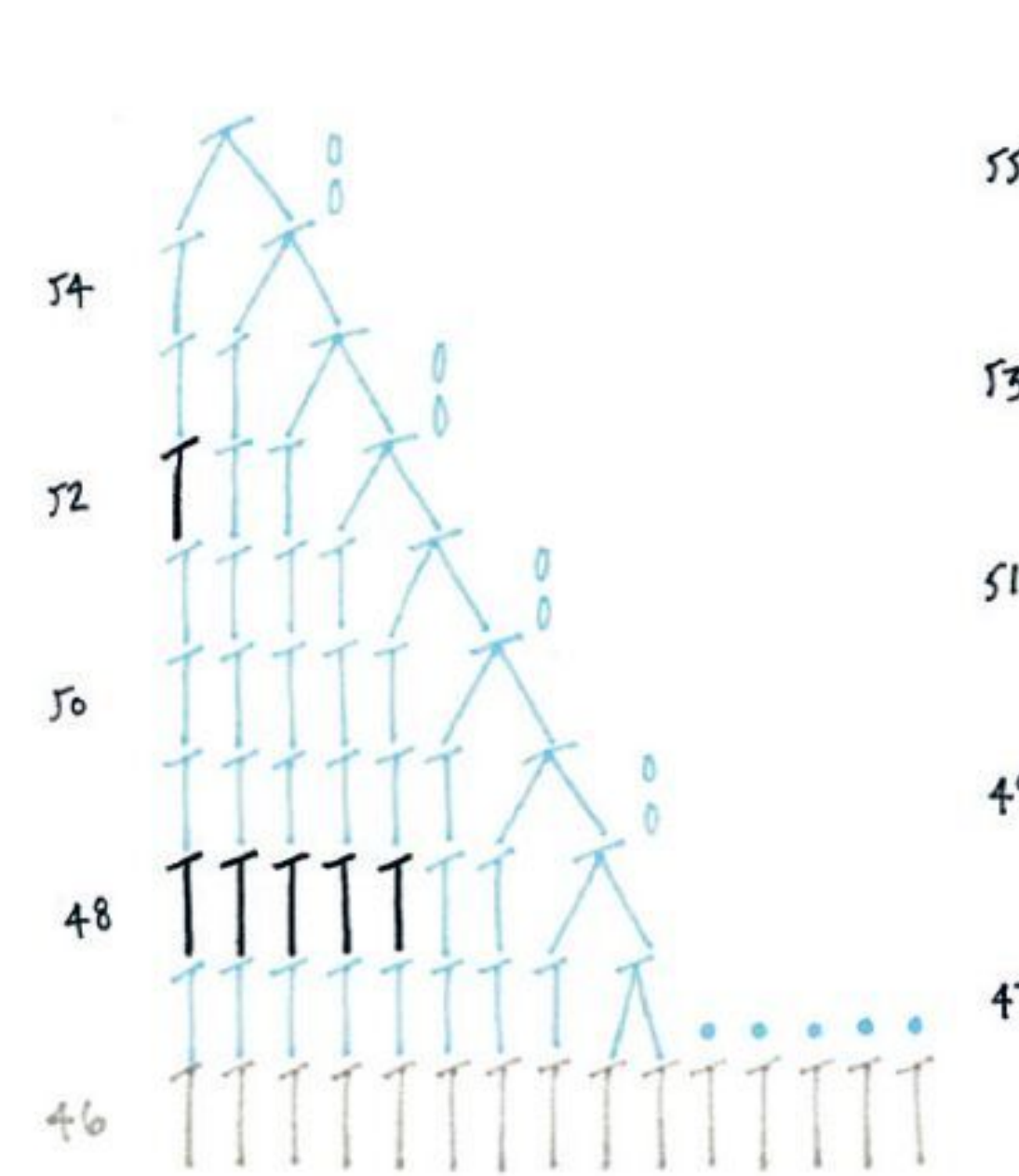
BODY
Rows 29–38 left side



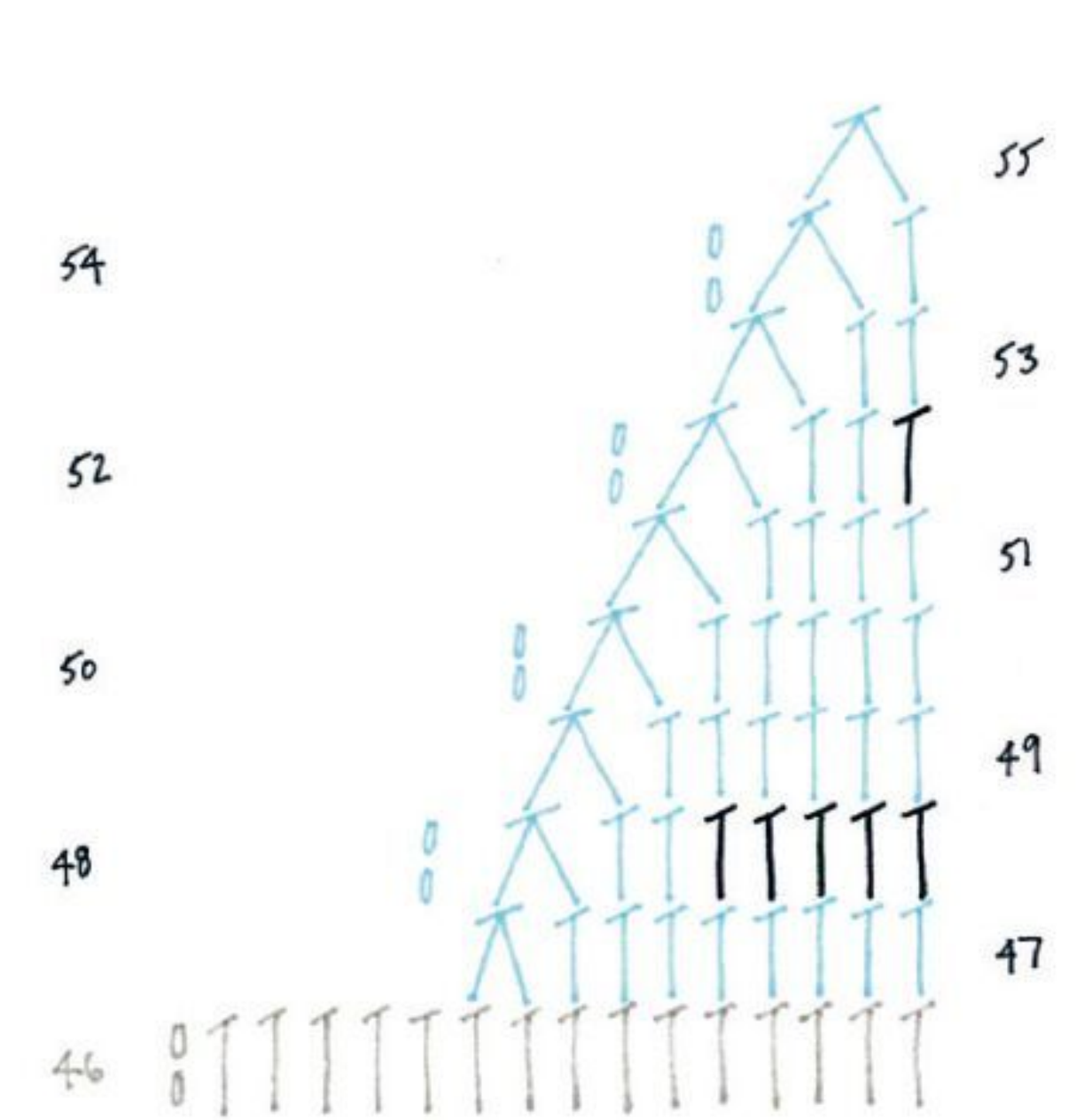
BODY
Rows 29–38 centre



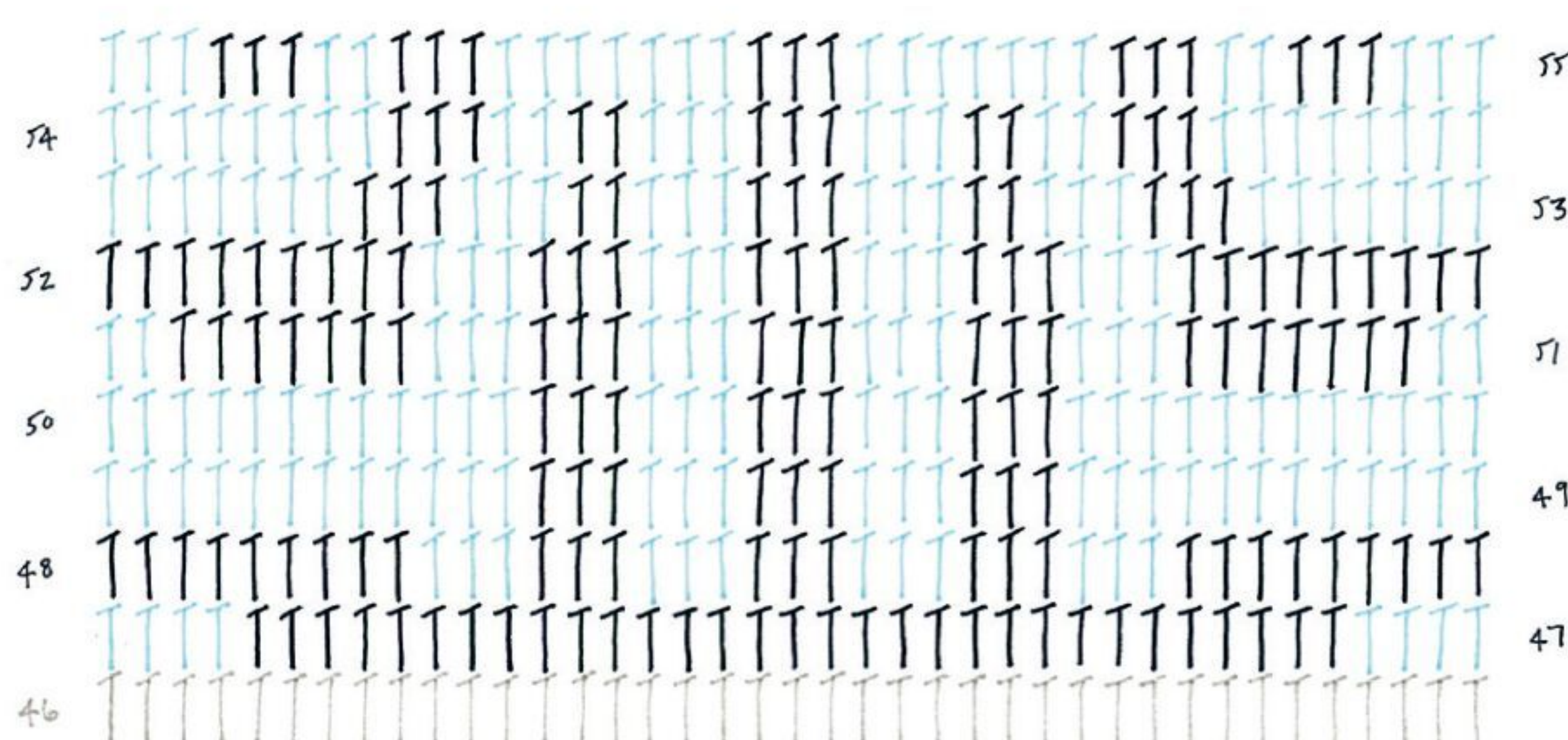
BODY
Rows 47–55 right side



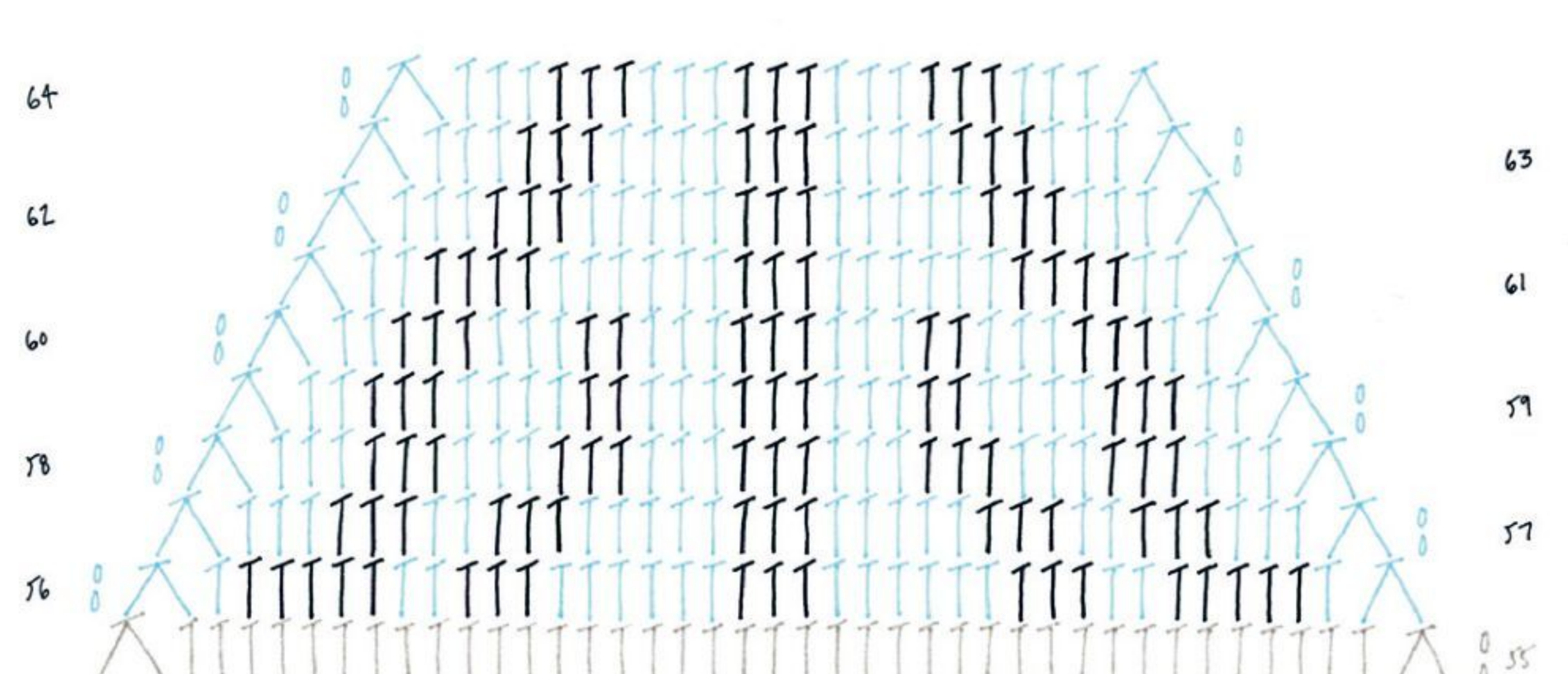
BODY
Rows 47–55 left side



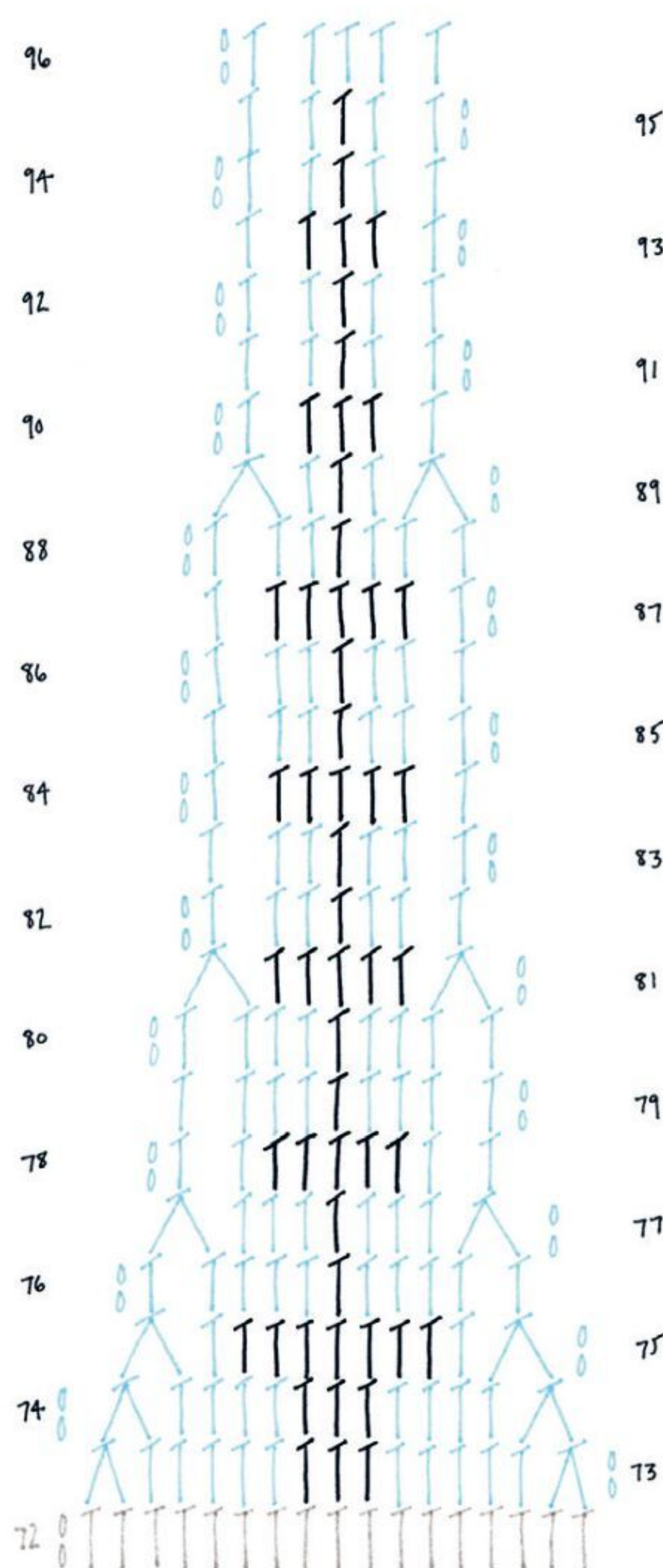
BODY
Rows 47–55 centre



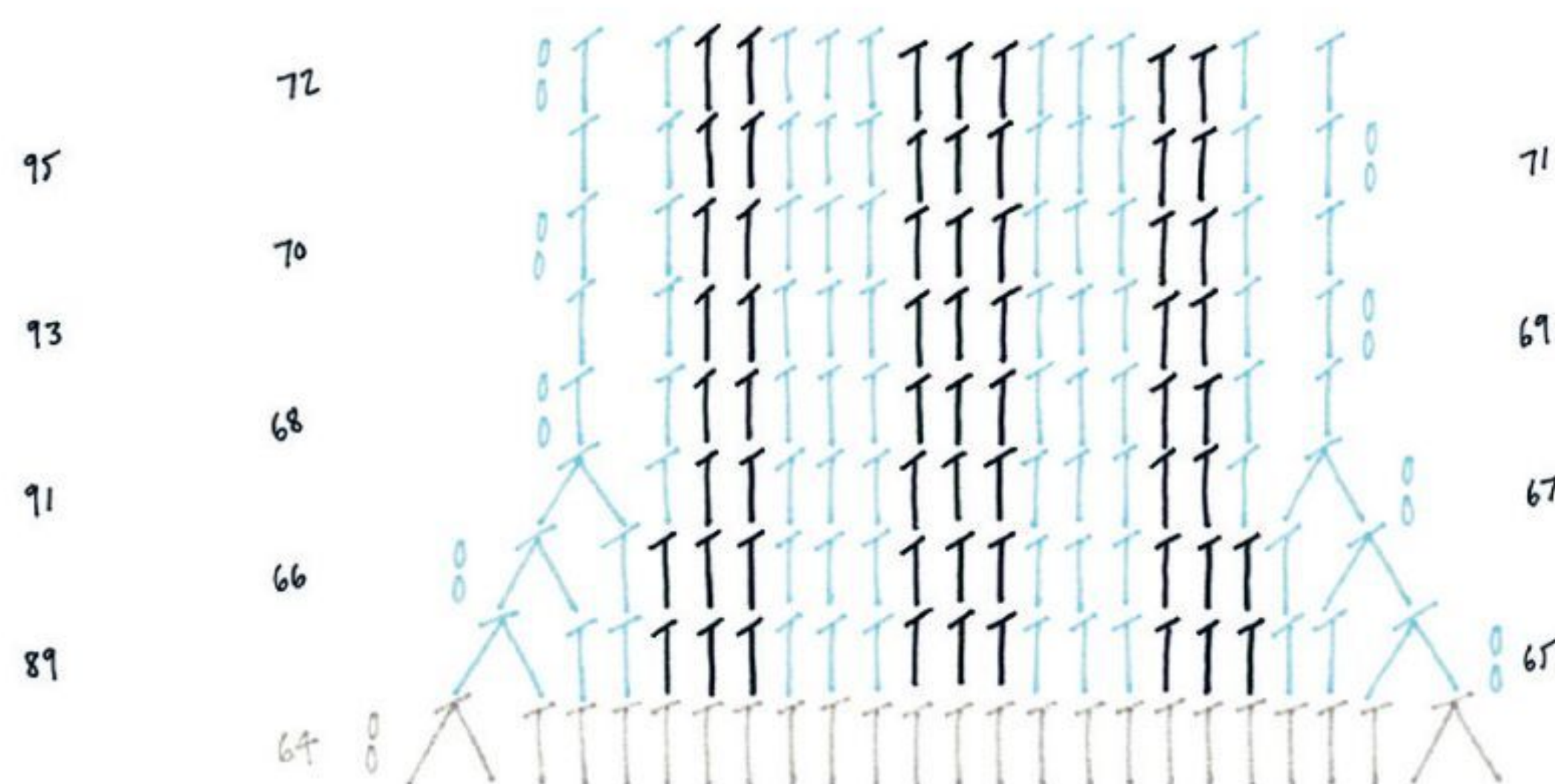
BODY
Rows 56–64



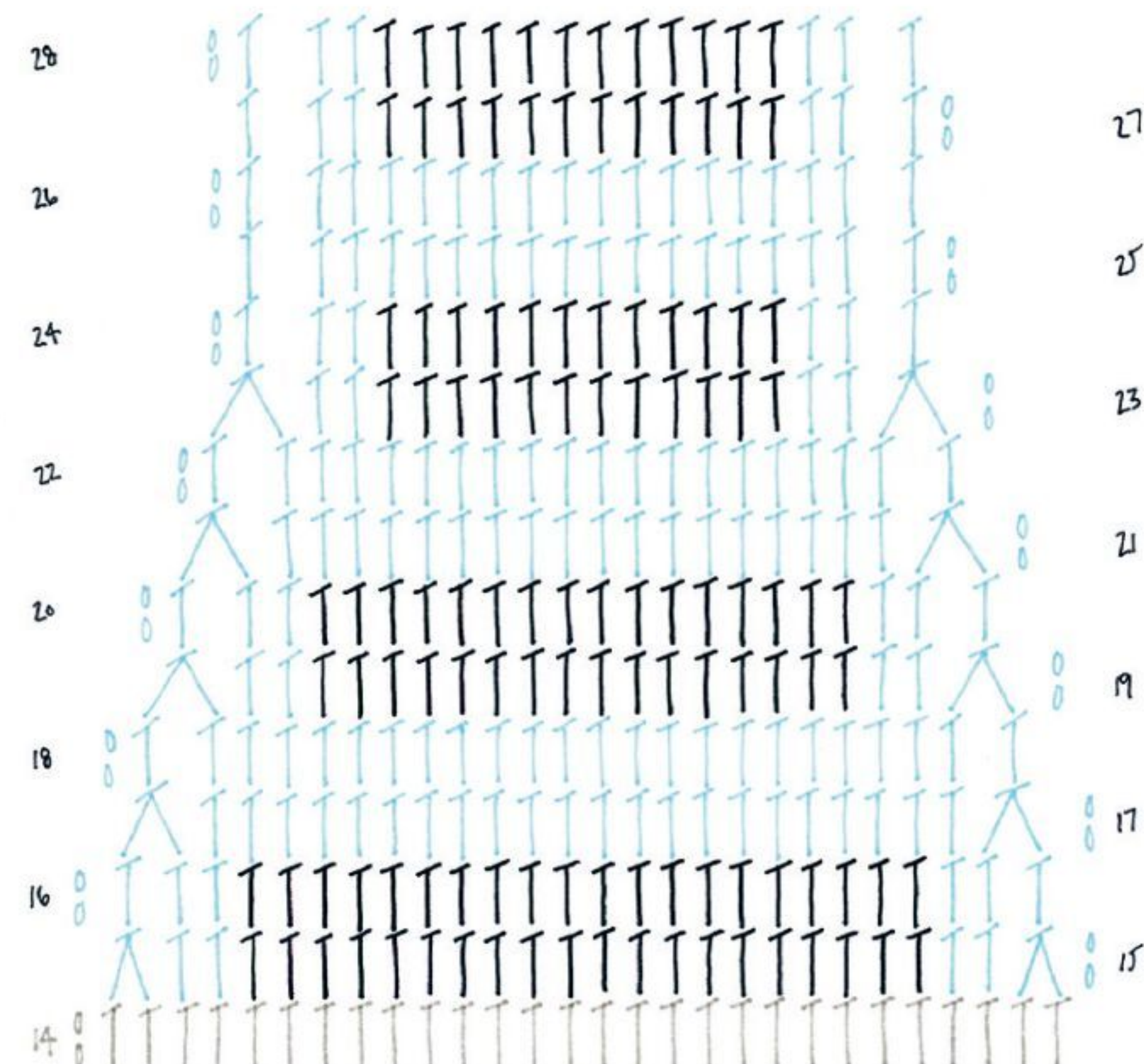
TAIL Rows 73–96



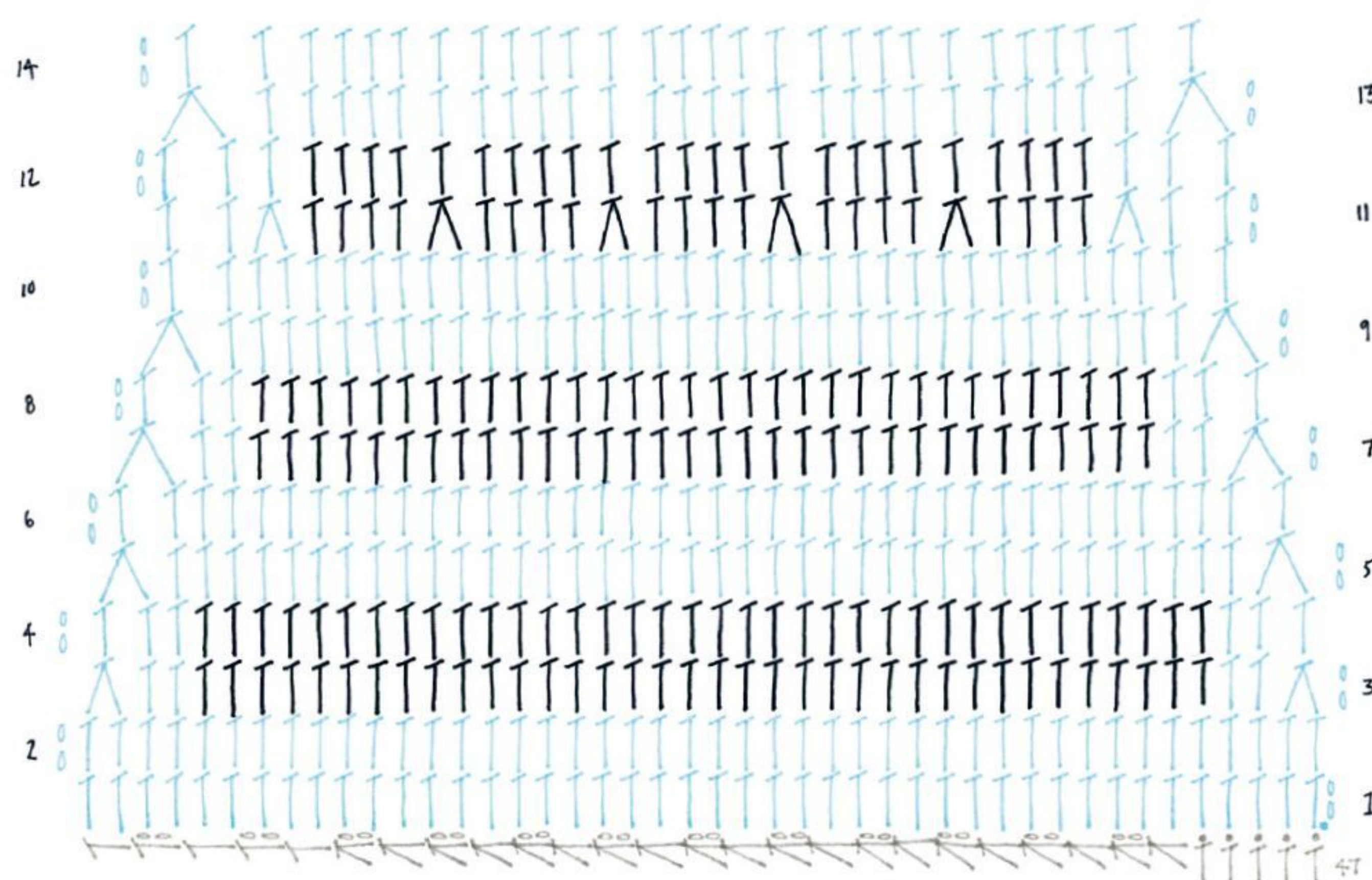
BODY Rows 65–72



SHAPE FIRST BACK LEG Rows 15–28



SHAPE FIRST BACK LEG Rows 1–14



TAIL

Row 73 (dec): 2 ch, htr2tog, 5 htr with A, 3 htr with B, 5 htr with A, htr2tog, turn (15 sts).
Row 74 (dec): 2 ch, htr2tog, 4 htr with A, 3 htr with B, 4 htr with A, htr2tog, turn (13 sts).
Row 75 (dec): 2 ch, htr2tog, 1 htr with A, 7 htr with B, 1 htr with A, htr2tog, turn (11 sts).
Row 76: 2 ch, 5 htr with A, 1 htr with B, 5 htr with A, turn.
Row 77 (dec): 2 ch, htr2tog, 3 htr with A, 1 htr with B, 3 htr with A, htr2tog, turn (9 sts).
Row 78: 2 ch, 2 htr with A, 5 htr with B, 2 htr with A, turn.
Rows 79–80: 2 ch, 4 htr with A, 1 htr with B, 4 htr with A, turn.
Row 81 (dec): 2 ch, htr2tog with A, 5 htr with B, htr2tog with A, turn (7 sts).
Rows 82–83: 2 ch, 3 htr with A, 1 htr with B, 3 htr with A, turn.
Row 84: 2 ch, 1 htr with A, 5 htr with B, 1 htr with A, turn.
Rows 85–87: Rep rows 82–84.
Row 88: Rep row 82.
Row 89 (dec): 2 ch, htr2tog, 1 htr with A, 1 htr with B, 1 htr with A, htr2tog with A, turn (5 sts).

Row 90: 2 ch, 1 htr with A, 3 htr with B, 1 htr with A, turn.
Rows 91–92: 2 ch, 2 htr with A, 1 htr with B, 2 htr with A, turn.
Rows 93–95: Rep rows 90–92.
Row 96: 2 ch, 1 htr in each htr with A. Fasten off.

SHAPE FIRST BACK LEG

With RS facing, join A with a sl st to first of the 5 htr decreased on row 47 of body.
Row 1: 2 ch, 1 htr in same st as sl st, 1 htr in next 4 htr, work 39 htr evenly down the edge of the next 26 rows, finishing at the marker, turn (44 sts).
Row 2: 2 ch, 1 htr in each htr, turn.
Row 3 (dec): 2 ch, htr2tog, 1 htr in next 2 htr, join B and work 1 htr in each htr to last 4 sts; with A, work 1 htr in next 2 htr, htr2tog, turn (42 sts).
Row 4: 2 ch, 3 htr with A, 1 htr in each htr to last 3 sts with B, 3 htr with A, turn.
Row 5 (dec): With A, work 2 ch, htr2tog, 1 htr in each htr to last 2 sts, htr2tog, turn (40 sts).
Row 6: 2 ch, 1 htr in each htr

with A, turn.

Row 7 (dec): 2 ch, htr2tog, 2 htr with A, 1 htr in each htr to last 4 sts with B, 2 htr with A, htr2tog, turn (38 sts).
Rows 8–10 (dec): Rep rows 4–6 (36 sts).
Row 11 (dec): 2 ch, 2 htr, htr2tog with A; with B, (4 htr, htr2tog) 4 times, 1 htr in next 4 htr; with A, htr2tog, 1 htr in next 2 htr (30 sts).
Row 12: Rep row 4.
Rows 13–14 (dec): Rep rows 5–6 (28 sts).
Row 15 (dec): Rep row 7 (26 sts).
Rows 16–23 (dec): Rep rows 4–7 twice (18 sts).
Row 24: Rep row 4.
Rows 25–26: 2 ch, 1 htr in each htr with A, turn.
Rows 27–28: Work as for row 4. Fasten off.

SHAPE SECOND BACK LEG

Follow chart for first back leg. With WS facing and 4mm hook, join A with a sl st to first of the skipped 5 htr of row 47 of body.

Rows 1–28: Rep rows 1–28 of first back leg to complete second back leg. Fasten off.

EDGING

With RS facing and 4mm hook, rejoin A with a sl st to the reverse side of the first ch.
Next: 1 dc in same st as sl st, 1 dc in reverse side of next 114 ch, 1 ch, work 18 dc evenly across top of leg, 1 ch, 1 dc in each of 10 sts of front leg, work 51 dc evenly down side of body, work 42 dc evenly down side of back leg, 2 dc in first dc at end of leg, 1 dc in next 16 dc, 2 dc in next dc, work 42 dc evenly up side of back leg, work 36 dc evenly down side of tail, 1 ch, 1 dc in next 5 sts at tip of tail, 1 ch, work 42 dc evenly down side of back leg, 2 dc in first dc at end of leg, 1 dc in next 16 dc, 2 dc in next dc, work 42 dc evenly up side of back leg, work 51 dc evenly up side of body, 1 dc in each of 10 sts of front leg, 1 ch, work 18 dc evenly across top of leg, 1 ch, sl st in first st and fasten off.

LINING

Follow the charts for the body, working with C throughout. With 4mm hook and C, make 117 ch.

Row 1 (RS): 1 htr in 3rd ch from hook, 1 htr in each ch to end, turn (115 sts).

Rows 2–12: 2 ch, 1 htr in each htr to end, turn.

Row 13 (dec): Sl st in next 10 htr, htr2tog, 1 htr in each htr to last 12 htr, htr2tog, turn. Continue on these 93 htr.

Rows 14–21 (dec): 2 ch, htr2tog, 1 htr in each htr to last 2 sts, htr2tog, turn (77 sts).

Row 22: 2 ch, 1 htr in each htr to end, turn.

Rows 23–30 (dec): Rep rows 22–23, 4 times more (69 sts).

Rows 31–46: 2 ch, 1 htr in each htr to end, turn.

Row 47 (dec): Sl st in next 5 htr, htr2tog, 1 htr in each htr to last 7 htr, htr2tog, turn. Continue on these 57 htr.

Rows 48–67 (dec): 2 ch, htr2tog, 1 htr in each htr to last st, htr2tog, turn (17 sts).

Rows 68–72: 2 ch, 1 htr in each htr to end, turn. Place marker at each end of the last row.

TAIL LINING

Rows 73–75 (dec): 2 ch, htr2tog, 1 htr in each htr to last 2 sts, htr2tog, turn (11 sts).

Row 76: 2 ch, htr in each htr to end, turn.

Row 77 (dec): 2 ch, htr2tog, 1 htr in each htr to last 2 sts, htr2tog, turn (9 sts).

Rows 78–80: 2 ch, htr in each htr to end, turn.

Row 81 (dec): Rep row 77 (7 sts).

Rows 82–88: 2 ch, htr in each htr to end, turn.

Rows 89–96 (dec): Rep rows 81–88 (5 sts). Fasten off.

SHAPE FIRST BACK LEG LINING

With RS facing, join C with a sl st to first of the 5 htr decreased on row 47 of body.

Row 1: 2 ch, 1 htr in same st as sl st, 1 htr in next 4 htr, work 39 htr evenly down the edge of the next 26 rows, finishing at the marker, turn (44 sts).

Row 2: 2 ch, 1 htr in each htr, turn.

Row 3 (dec): 2 ch, htr2tog, 1 htr in each htr to last 2 sts, htr2tog, turn (42 sts).

Rows 4–9 (dec): Rep last 2 rows 3 times (36 sts).

Row 10: 2 ch, 1 htr in each htr, turn.

Row 11 (dec): 2 ch, (2 htr, htr2tog, 2 htr) 6 times (30 sts).

Rows 12–23 (dec): Rep rows 2–3 6 times (18 sts).

Rows 24–28: 2 ch, 1 htr in each htr, turn. Fasten off.

SHAPE SECOND BACK LEG LINING

With WS facing and 4mm hook, join C with a sl st to first of the skipped 5 htr of row 47 of body.

Rows 1–28: Rep rows 1–28 of first back leg lining to complete second back leg lining. Fasten off.

LINING EDGING

With 4mm hook and C, work as for edging of body.

JOIN BODY AND LINING

Place body and lining with WS together. With body facing up and 4mm hook, join A with a sl st to first of the 115 dc at top of body and lining at the same time to join.

Next: Working in each dc of both body and lining at the same time, 1 dc in same st as sl st, 1 dc in next 114 dc, 2 dc in 1-ch sp, 1 dc in next 18 dc, 2 dc in 1-ch sp, 1 dc in next 103 dc, dc2inc, 1 dc in next 18 dc, dc2inc, 1 dc in next 78 dc, 2 dc in 1-ch sp, 1 dc in next 78 dc, dc2inc, 1 dc in next 18 dc, dc2inc, 1 dc in next 103 dc, 2 dc in 1-ch sp, 1 dc in next 18 dc, 2 dc in 1-ch sp, sl st in first st and fasten off.

HOOVES

With 4mm hook, join B with a sl st to front loop only of first of the 20 dc that joins the body and lining at top of leg.

Row 1 (RS): Working in front loop only of each st, 1 dc in same st as sl st, 1 dc in next 19 dc, turn, work 1 dc in the unworked back loops of the 20 dc, turn (40 sts).

Rows 2–6: 1 ch, 1 dc in each dc, turn.

Row 7 (dec): 1 ch, (dc2tog, 1 dc in next 16 dc, dc2tog) twice, turn (36 sts).

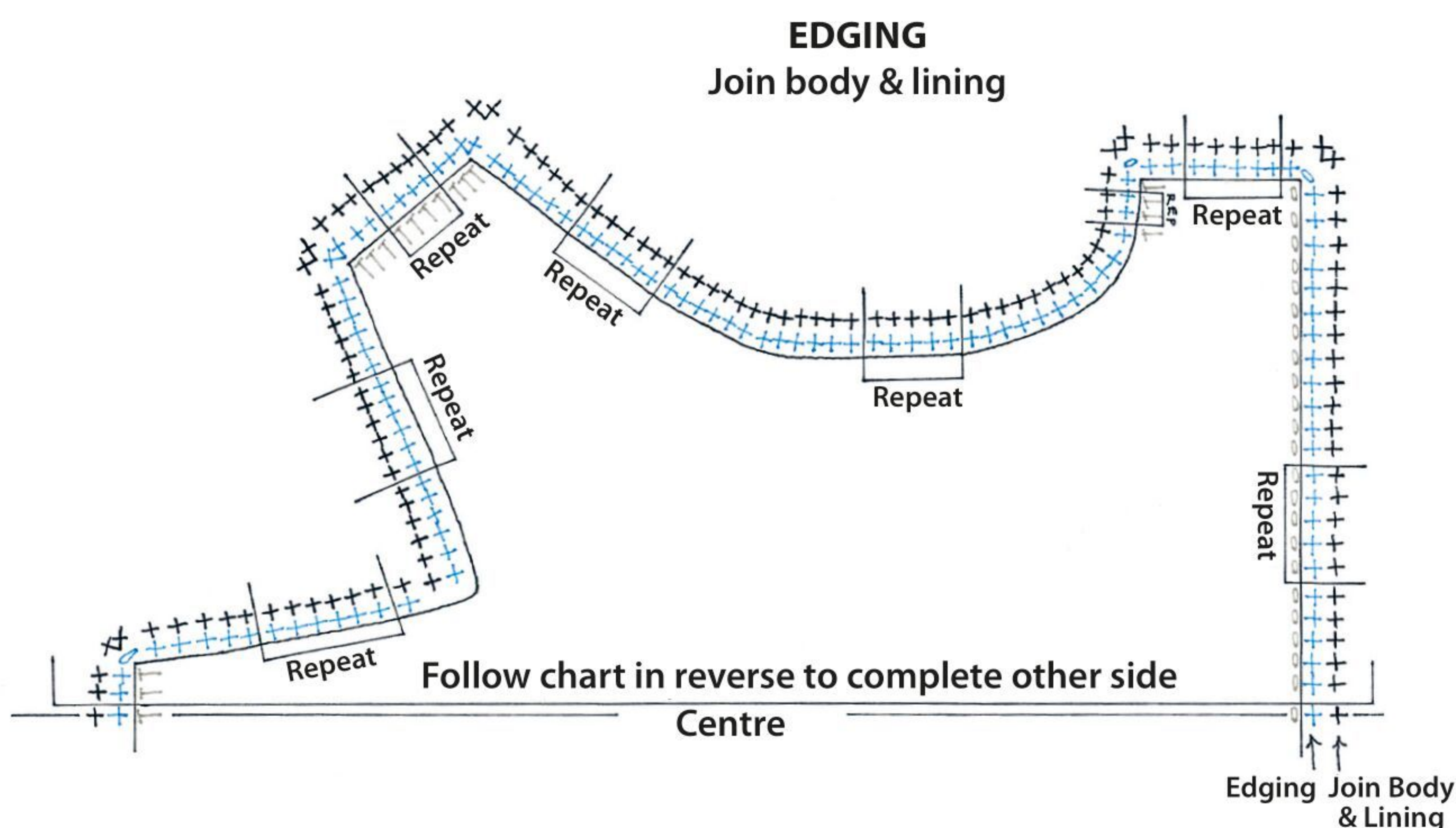
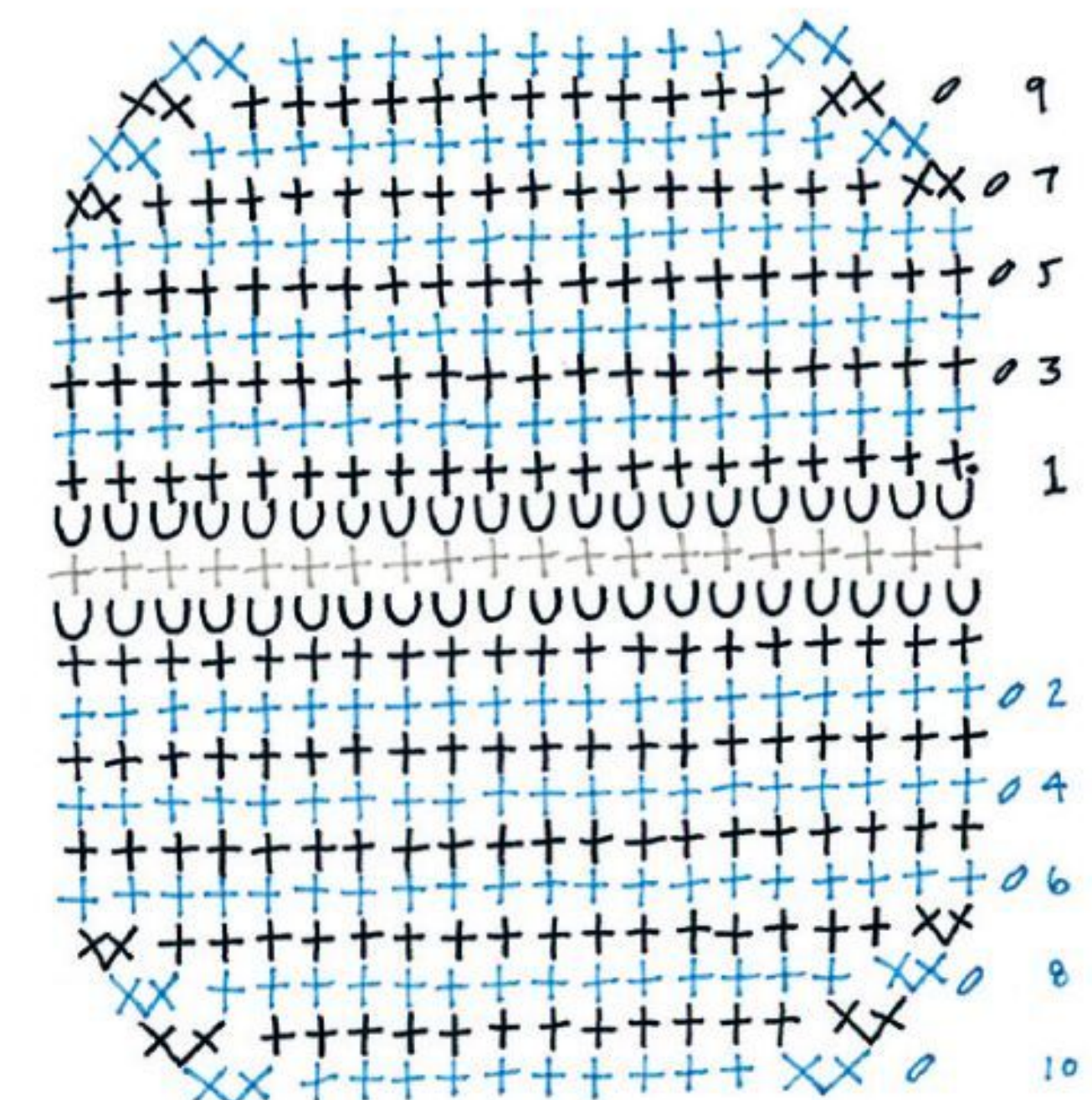
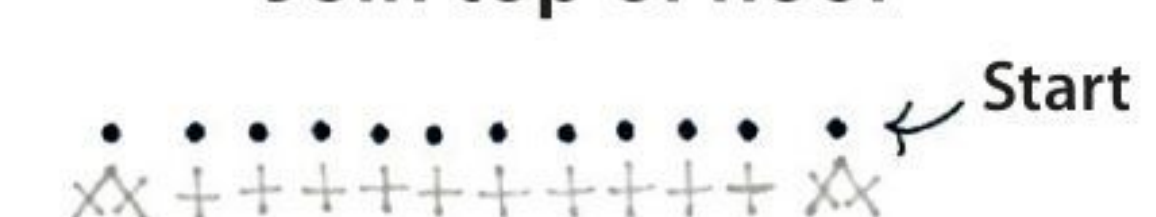
Row 8 (dec): 1 ch, (dc2tog, 1 dc in next 14 dc, dc2tog) twice, turn (32 sts).

Row 9 (dec): 1 ch, (dc2tog, 1 dc in next 12 dc, dc2tog) twice, turn (28 sts).

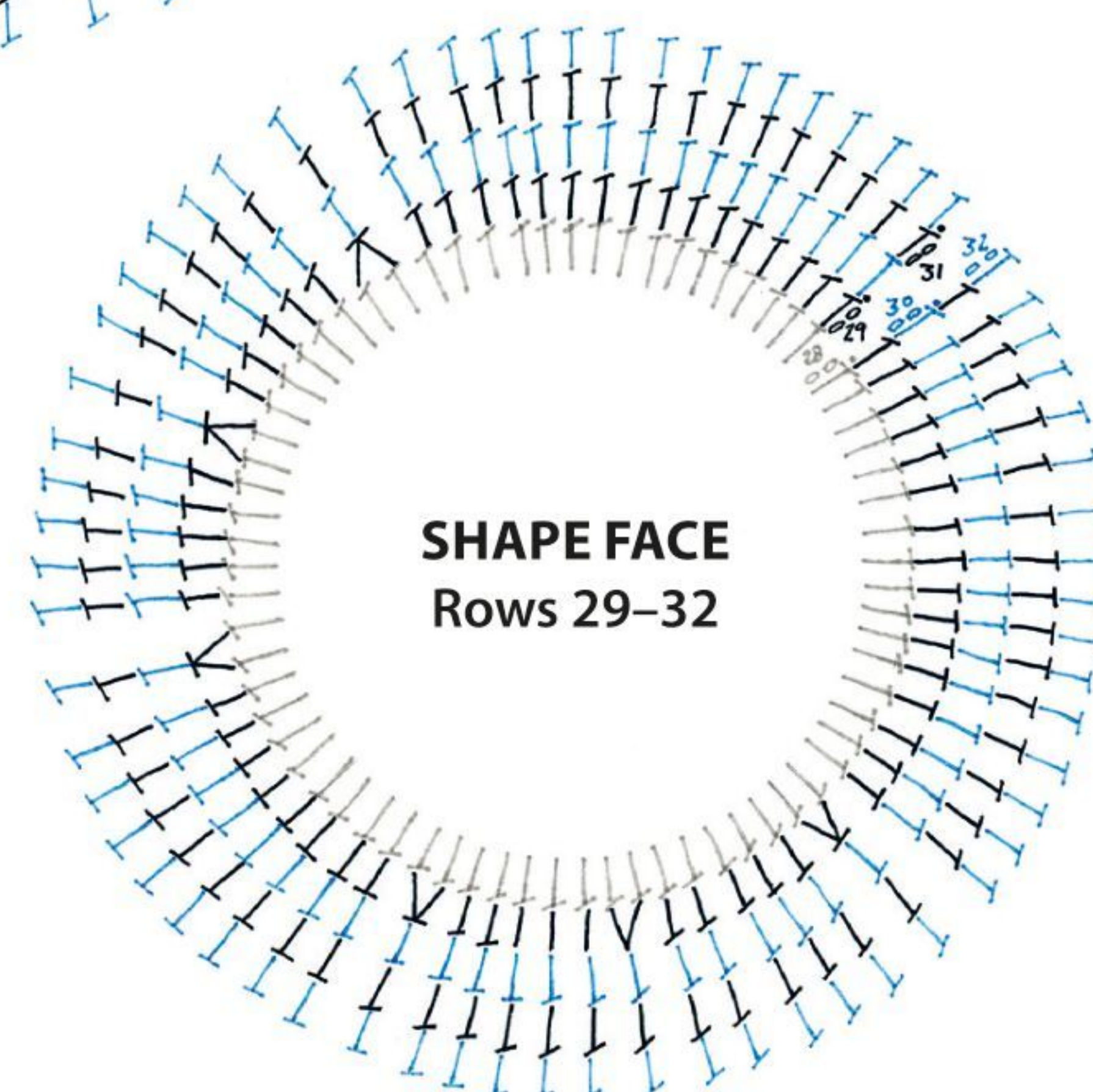
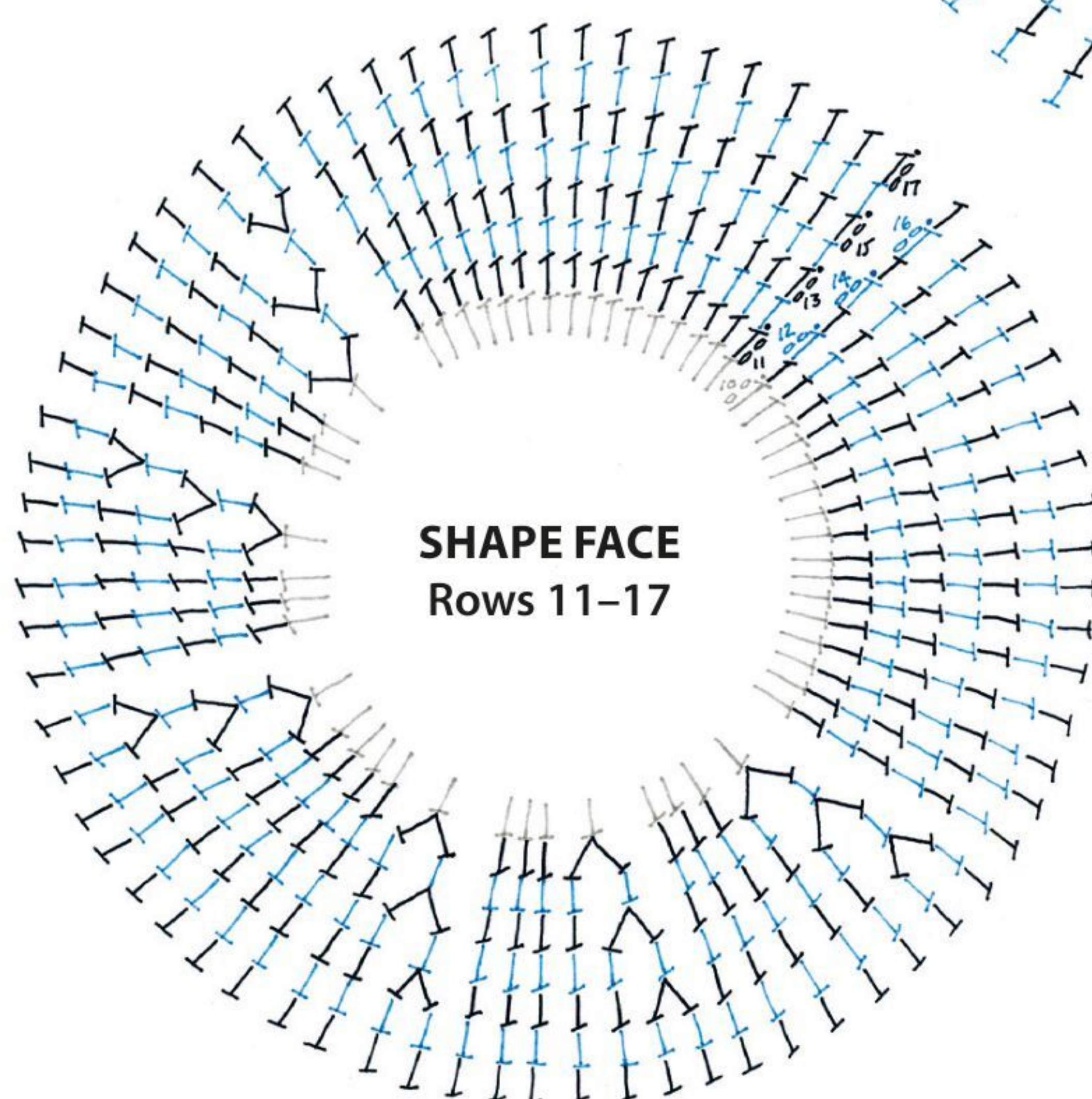
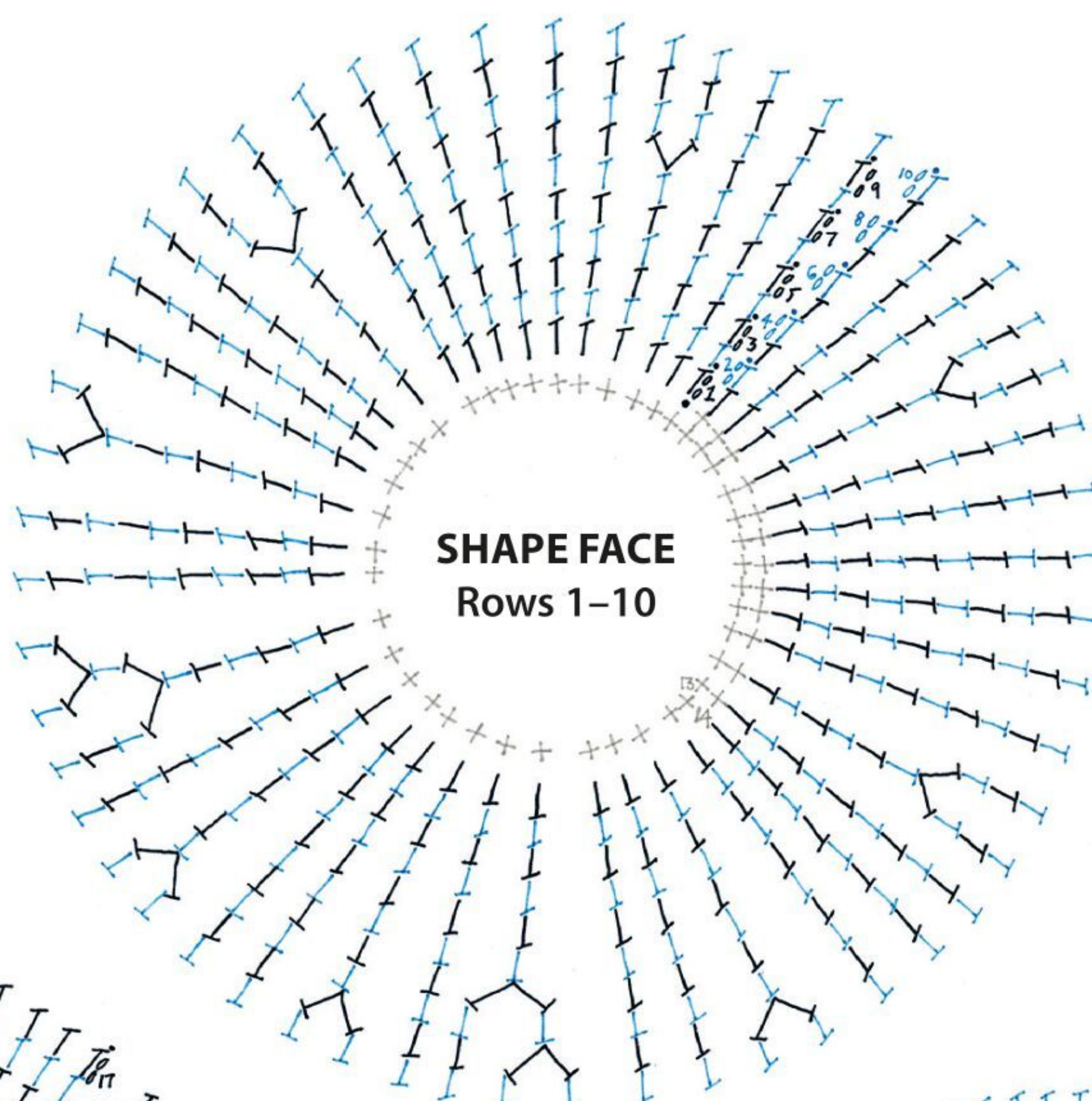
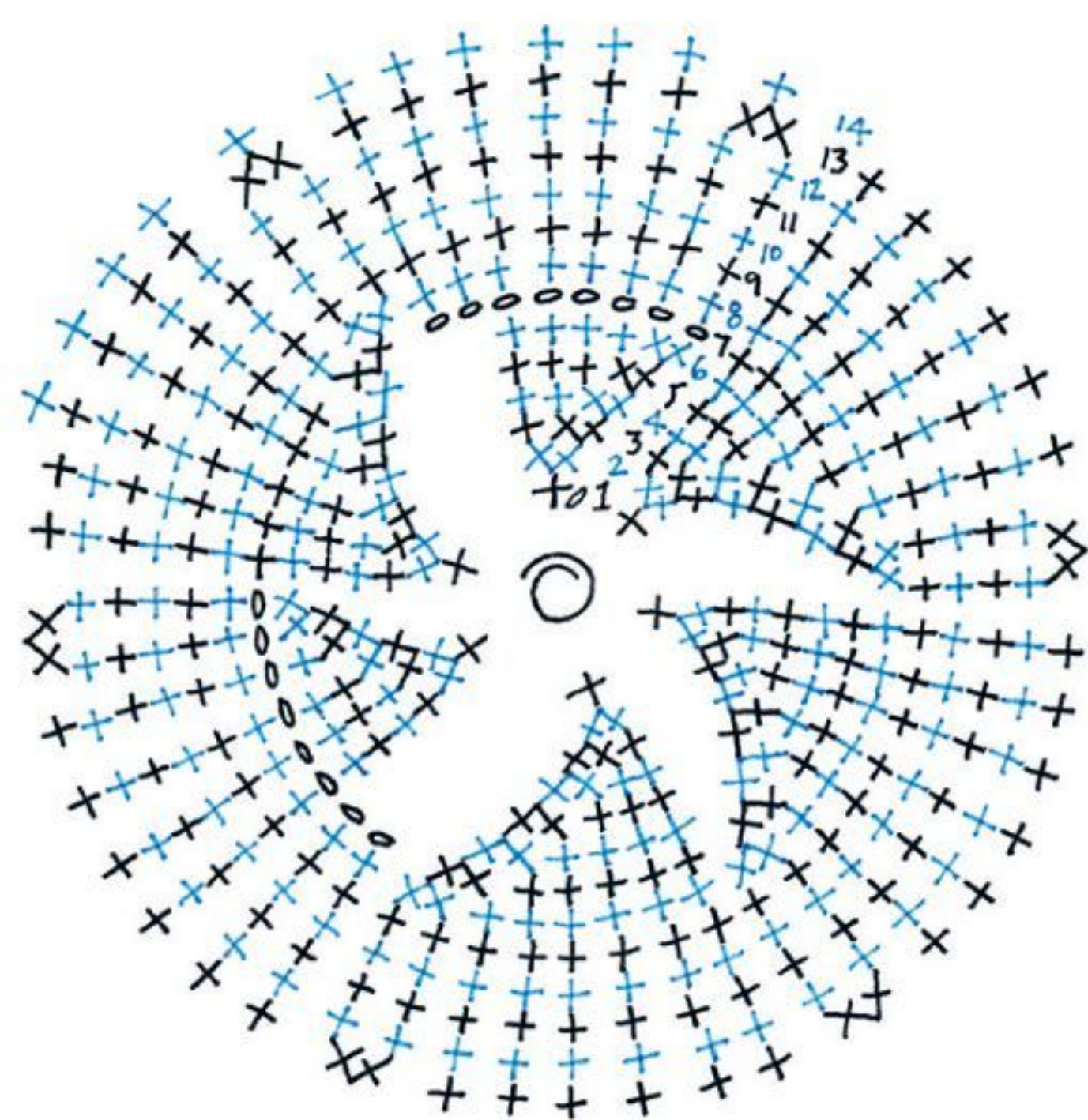
Row 10 (WS) (dec): 1 ch, (dc2tog, 1 dc in next 10 dc, dc2tog) twice, turn (24 sts).

JOIN TOP OF HOOF

Next (RS): Sl st into each of the 12 sts on both sides of the hoof at the same time. Fasten off, leaving a long tail of yarn at the end. Thread the tail yarn through the inside of the hoof to the opening at the side. Sew the edges at the side of the hoof together. Complete the remaining three hooves in the same way. >>

**HOOVES**
Rows 1–10**HOOVES**
Join top of hoof

NOSE
Rounds 1–6 nose
Rounds 7–14 nostril openings



HEAD

NOSE

With 4mm hook and B, make a magic loop.

Round 1: 1 ch, 6 dc into loop (6 sts).

Round 2 (inc): (Dc2inc) 6 times. Close the loop by pulling tightly on the short end of the yarn (12 sts).

Round 3 (inc): (Dc2inc, 1 dc) 6 times (18 sts).

Round 4 (inc): (Dc2inc, 2 dc) 6 times (24 sts).

Rounds 5–6 (inc): Continue increasing 6 stitches on each round as set (36 sts).

NOSTRIL OPENINGS

Round 7: 8 ch, skip next 6 sts, dc2inc, 1 dc in next 5 dc, 8 ch, skip next 6 sts, (dc2inc, 5 dc) 3 times (28 sts and 2 x 8 ch-sps).

Round 8 (inc): 1 dc in next 8 ch, dc2inc, 1 dc in next 6 dc, 1 dc in next 8 ch, (dc2inc, 6 dc) 3 times (48 sts).

Rounds 9–12: 1 dc in each dc.

Round 13 (dec): (Dc2tog, 6 dc)

6 times, turn (42 sts).

Round 14: 1 dc in next 12 dc, finishing between the nostrils.

SHAPE FACE

The following is worked in rows.

Row 1 (RS): Sl st in next dc, 2 ch, 1 htr in same st as sl st, 1 htr in next 41 dc, sl st in first htr, turn.

Row 2: 2 ch, 1 htr in each htr, sl st in first htr, turn. Join A and carry unused yarn along the WS of the work.

Rows 3–4: 2 ch, 1 htr in each htr with A, sl st in first htr, turn.

Rows 5–6: 2 ch, 1 htr in each htr with B, sl st in first htr, turn.

Row 7 (inc): 2 ch, (3 htr, htr2inc, 3 htr) 6 times with A, sl st in first htr, turn (48 sts).

Row 8: 2 ch, 1 htr in each htr with A, sl st in first htr, turn.

Row 9 (inc): With B, make 2 ch, 1 htr in next 16 htr, (htr2inc, 2 htr) 5 times, htr2inc, 1 htr in next 16 htr, sl st in first htr, turn (54 sts).

Row 10: 2 ch, 1 htr in each htr with B, sl st in first htr, turn.

Row 11 (inc): With A, make 2 ch, 1 htr in next 16 htr, htr2inc, (3 htr, htr2inc) twice, 1 htr in next 4 htr, (htr2inc, 3 htr) twice, htr2inc, 1 htr in next 16 htr, sl st in first htr, turn (60 sts).

Row 12: 2 ch, 1 htr in each htr with A, sl st in first htr, turn.

Row 13 (inc): With B, make 2 ch, 1 htr in next 16 htr, htr2inc, (4 htr, htr2inc) twice, 1 htr in next 6 htr, (htr2inc, 4 htr) twice, htr2inc, 1 htr in next 16 htr, sl st in first htr, turn (66 sts).

Row 14: 2 ch, 1 htr in each htr with B, sl st in first htr, turn.

Row 15 (inc): With A, make 2 ch, 1 htr in next 16 htr, htr2inc, (5 htr, htr2inc) twice, 1 htr in next 8 htr, (htr2inc, 5 htr) twice, htr2inc, 1 htr in next 16 htr, sl st in first htr, turn (72 sts).

Row 16: 2 ch, 1 htr in each htr with A, sl st in first htr, turn.

Rows 17–18: 2 ch, 1 htr in each htr with B, sl st in first htr, turn.

Rows 19–20: 2 ch, 1 htr in each htr with A, sl st in first htr, turn (rep rows 16–17 of chart).

Rows 21–28: Rep rows 17–20 twice.

Row 29 (dec): With B, make 2 ch, 1 htr in next 16 htr, htr2tog, (5 htr, htr2tog) twice, 1 htr in next 8 htr, (htr2tog, 5 htr) twice, htr2tog, 1 htr in next 16 htr, sl st in first htr, turn (66 sts).

Row 30: 2 ch, 1 htr in each htr with B, sl st in first htr, turn.

Rows 31–32: 2 ch, 1 htr in each htr with A, sl st in first htr, turn.

Rows 33–34: 2 ch, 1 htr in each htr with B, sl st in first htr, turn (rep rows 31–32 of chart). Fasten off, leaving a long tail of yarn B at the end.

NOSTRILS

With RS facing, rejoin B with a sl st to the first of 6 skipped stitches on round 6 of front of head.

Round 1: 1 dc in same st as sl st, 1 dc in next 5 dc, 1 dc in reverse side of next 8 ch (14 sts).

Round 2: 1 dc in back loop only of each dc.

Rounds 3–7: 1 dc in each dc.

Round 8 (dec): (Dc2tog) 7 times (7 sts). Break yarn and thread through last round of stitches. Pull tightly on end of yarn to close. Fasten off. Repeat to complete the other nostril. Push the nostrils inside the front of the head.

VERTICAL STRIPES

With 4mm hook and A, make 12 ch.

Row 1 (RS): 1 dc into 2nd ch from hook, 1 dc into next 9 ch, 3 dc into next ch, 1 dc down reverse side of the next 10 ch. Join B in last dc, turn (23 sts).

Row 2 (WS) (inc): With B, 1 ch, dc3inc, 1 dc in next 2 sts, 1 htr in next 3 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next st, 1 dc in next st, dc3inc, 1 dc in next st, 1 htr in next st, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 3 sts, 1 dc in next 2 sts, dc3inc, turn (33 sts).

Row 3 (inc): With B, 1 ch, dc3inc, 1 dc in next 4 sts, 1 htr in next 4 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 2 sts, 1 dc in next 2 sts, dc3inc, 1 dc in next 2 sts, 1 htr in next 2 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 4 sts, 1 dc in next 4 sts, dc3inc, turn (43 sts).

Row 4 (inc): With A, 1 ch, 1 dc in next st, dc2inc, 1 dc in next 8 sts, 1 htr in next 2 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 3 sts, 1 dc in next 3 sts, dc3inc, 1 dc in next 3 sts, 1 htr in next 3 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 2 sts, 1 dc in next 8 sts, dc2inc, 1 dc in next st, turn (51 sts).

Row 5 (inc): With A, 1 ch, 1 dc in next 2 sts, dc2inc, 1 dc in next 7 sts, 1 htr in next 4 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 4 sts, 1 dc in next 4 sts, dc3inc, 1 dc in next 4 sts, 1 htr in next 4 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 4 sts, 1 dc in next 7 sts, dc2inc, 1 dc in next 2 sts, turn (59 sts).

Row 6 (inc): With B, 1 ch, 1 dc in next 3 sts, dc2inc, 1 dc in next 6 sts, 1 htr in next 6 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 5 sts, 1 dc in next 5 sts, dc3inc, 1 dc in next 5 sts, 1 htr in next 5 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 6 sts, 1 dc in next 6 sts, dc2inc, 1 dc in next 3 sts, turn (67 sts).

Row 7 (inc): With B, 1 ch, 1 dc in next 4 sts, dc2inc, 1 dc in next 10 sts, 1 htr in next 3 sts, 1 tr in next st, tr3inc, 1 tr in next

st, 1 htr in next 6 sts, 1 dc in next 6 sts, dc3inc, 1 dc in next 6 sts, 1 htr in next 6 sts, 1 tr in next st, tr3inc, 1 tr in next st, 1 htr in next 3 sts, 1 dc in next 10 sts, dc2inc, 1 dc in next 4 sts, sl st in first dc, turn (75 sts).

Row 8 (inc): With A, 3 ch, 1 tr in next 2 sts, 1 htr in next 2 sts, dc2inc, 1 dc in next 15 sts, dc2inc, 1 dc in next st, dc2inc, 1 dc in next 14 sts, dc3inc, 1 dc in next 14 sts, dc2inc, 1 dc in next st, dc2inc, 1 dc in next 15 sts, dc2inc, 1 htr in next 2 sts, 1 tr in next 2 sts, sl st in first tr, turn (83 sts).

Row 9 (inc): With A, 3 ch, tr2inc, 1 tr in next st, 1 htr in next 2 sts, dc2inc, 1 dc in next 17 sts, dc2inc, 1 dc in next st, dc2inc, (16 sts, dc2inc) twice, 1 dc in next st, dc2inc, 1 dc in next 17 sts, dc2inc, 1 htr in next 2 sts, 1 tr in next st, tr2inc, sl st in first tr, turn (92 sts). Fasten off, leaving a long tail each of A and B at the end.

EARS (MAKE 2)

With 4mm hook and A, make 12 ch.

Row 1 (RS): 1 htr into 3rd ch from hook, 1 htr into next 8 ch, 3 htr into next ch, 1 htr down reverse side of the next 9 ch,

turn (21 sts).

Row 2 (WS) (inc): 2 ch, 1 htr in next 10 htr, htr5inc, 1 htr in next 10 htr, turn (25 sts).

Row 3 (inc): 2 ch, htr2inc, 1 htr in next 11 htr, htr5inc, 1 htr in next 11 htr, htr2inc, turn (31 sts).

Row 4 (inc): 2 ch, htr2inc, 1 htr in next 14 htr, htr5inc, 1 htr in next 14 htr, htr2inc, turn (37 sts).

Row 5 (inc): 2 ch, htr2inc, 1 htr in next 17 htr, htr4inc, 1 htr in next 17 htr, htr2inc, turn (42 sts). Fasten off, leaving a long tail of yarn at the end. Make one more piece to match the first.

JOIN EAR PIECES

With WS of ear pieces together, join B with a sl st to the first dc of both pieces at the same time.

Next: 1 ch, inserting hook under both loops of each stitch of both pieces to join, dc2inc in same st as sl st, 1 dc in next 18 htr, dc2inc, 1 dc in next 2 htr, dc2inc, 1 dc in next 18 htr, dc2inc, turn (46 sts).

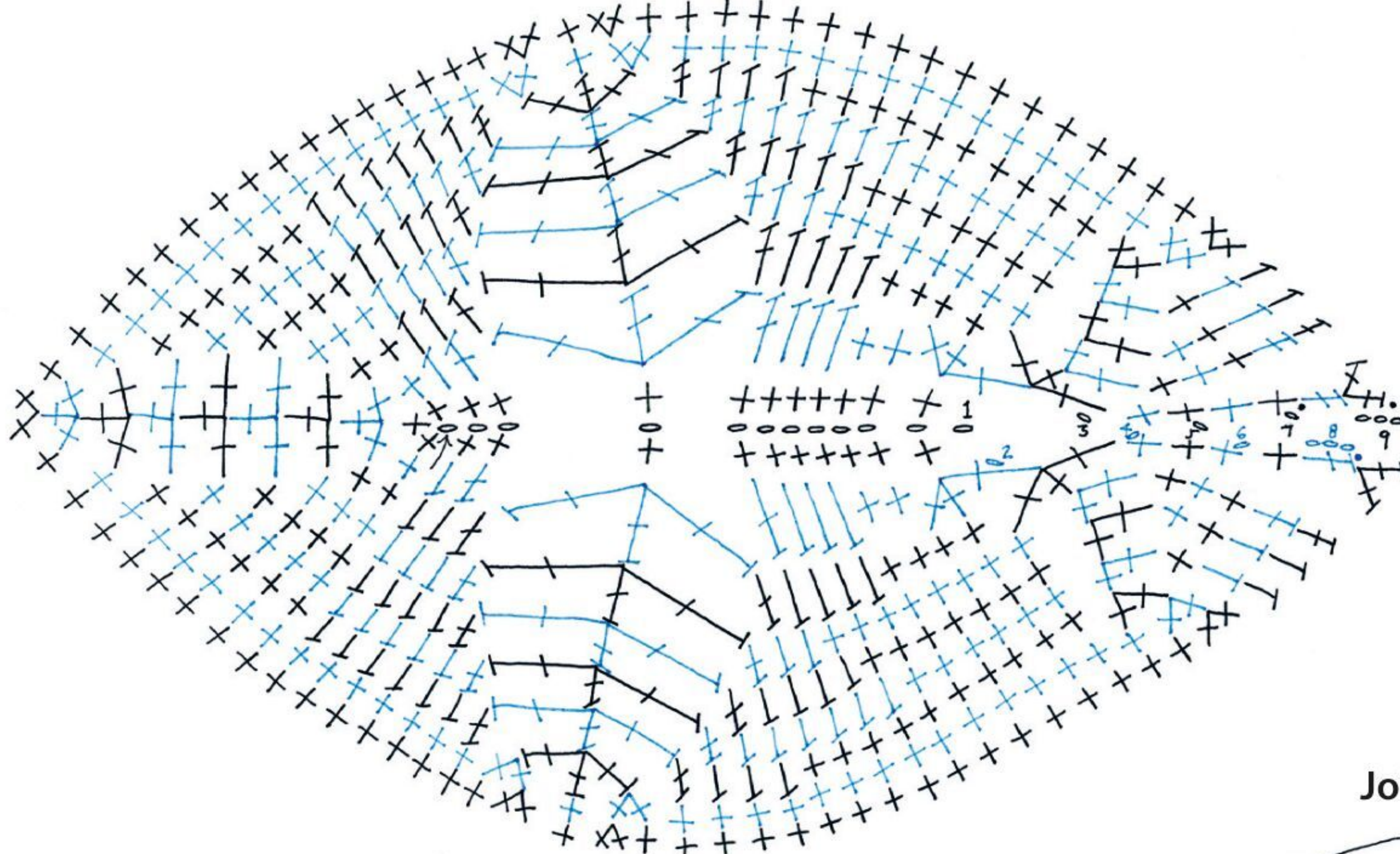
Insert a thin layer of stuffing into the ear, keeping it flat.

Next: Fold the ear, matching the stitches on each side. Sl st into the first 3 dc of both sides of the ear at the same time to join the lower edge.

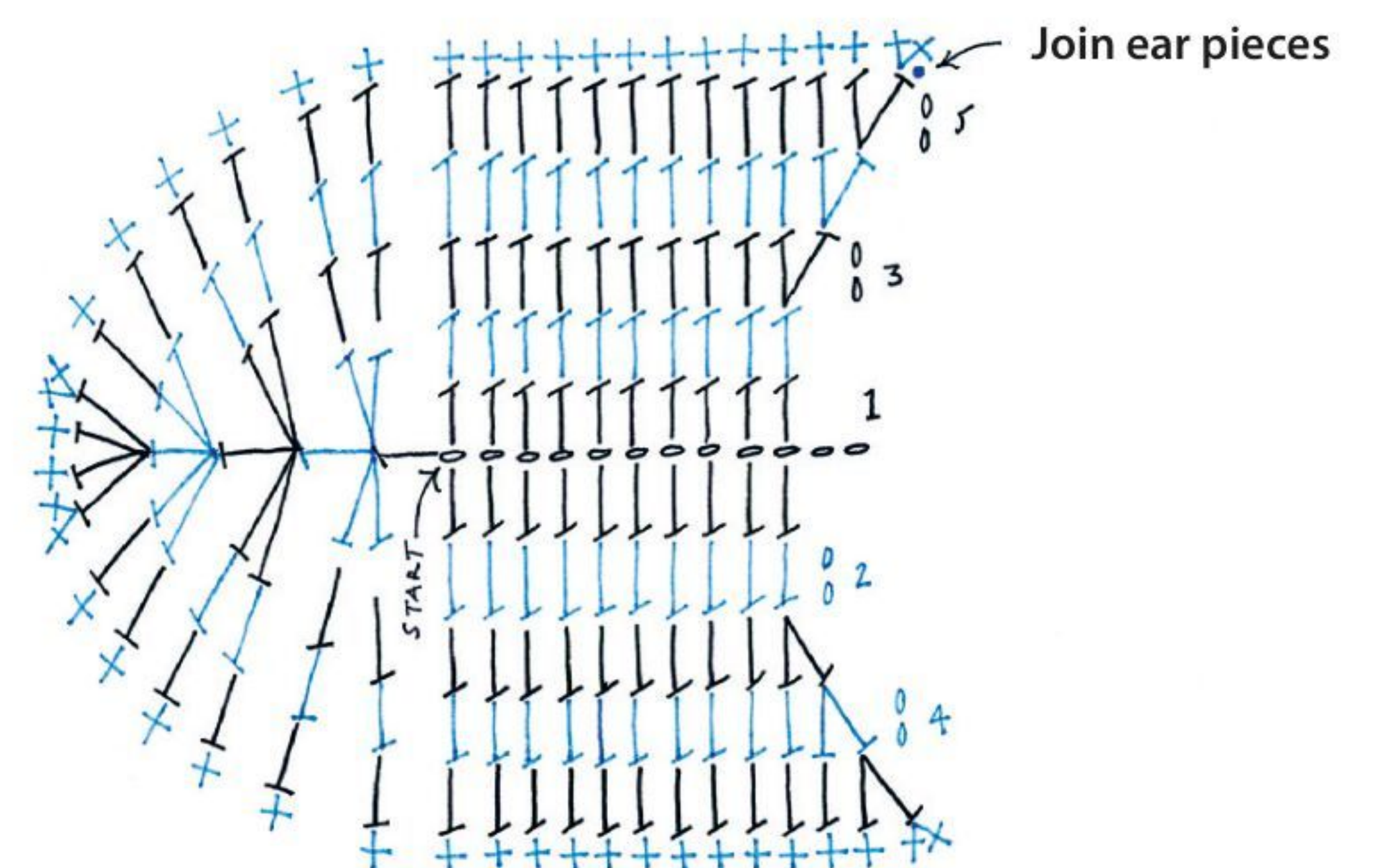
Fasten off.



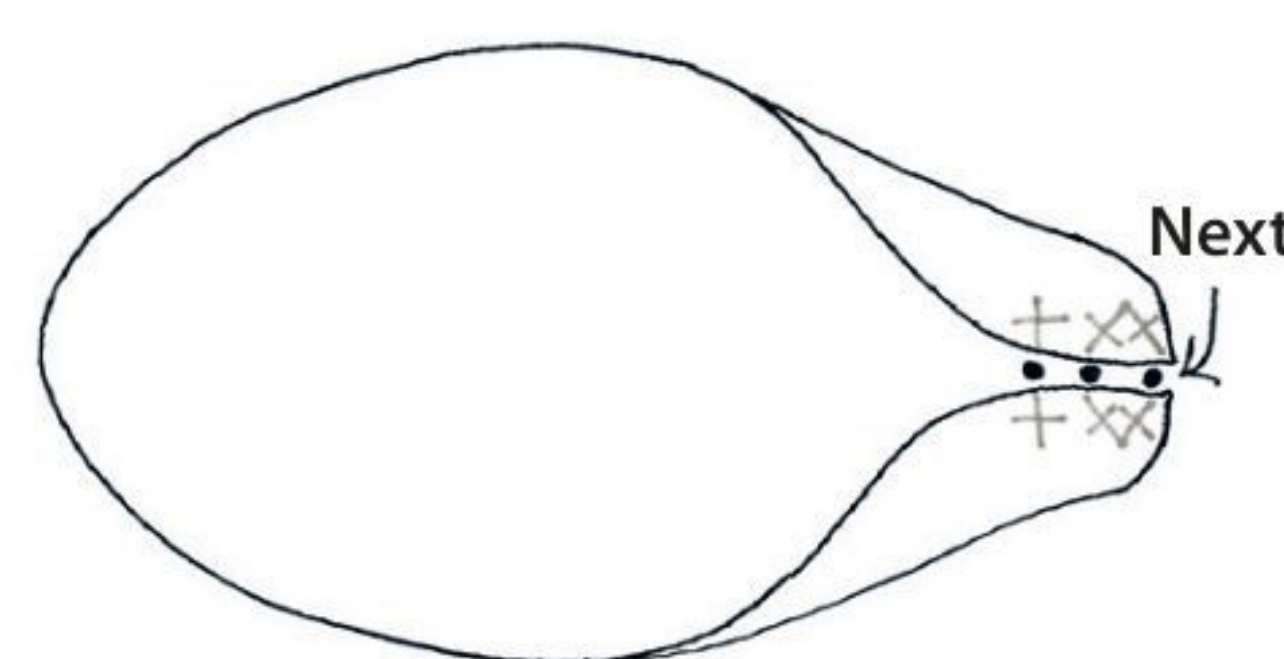
VERTICAL STRIPES
Rows 1–9



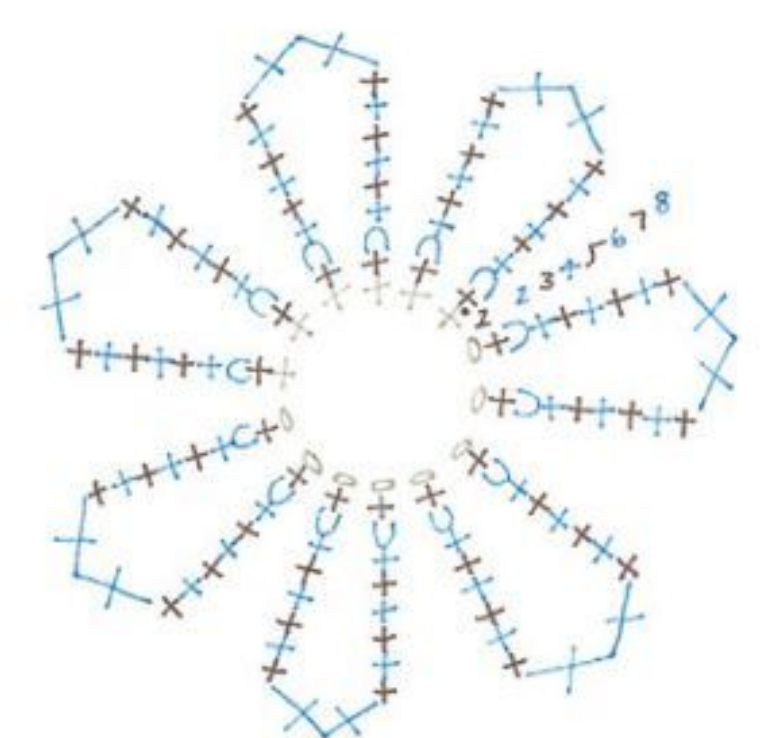
EARS
Rows 1–5



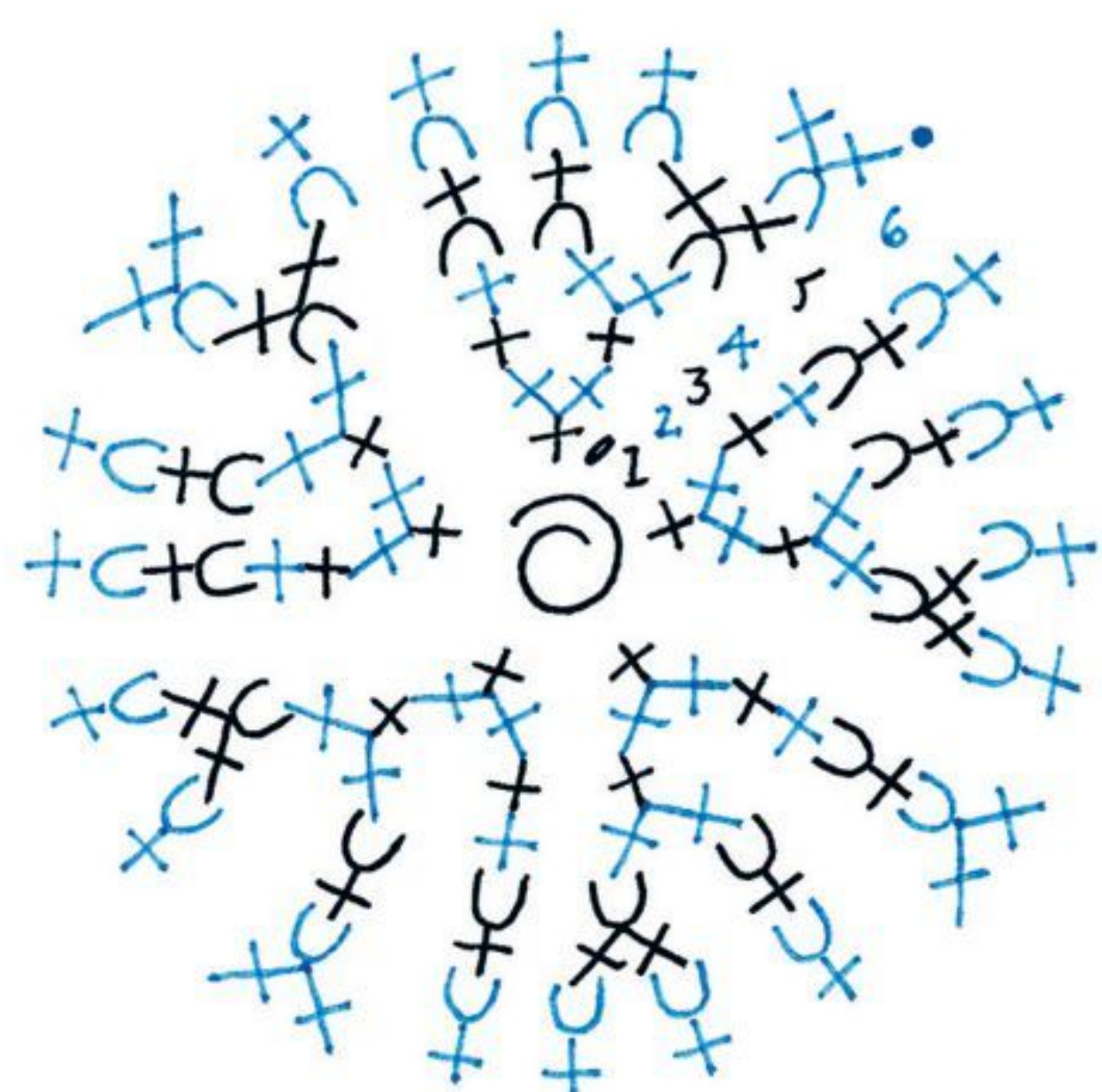
EARS
Join ear pieces



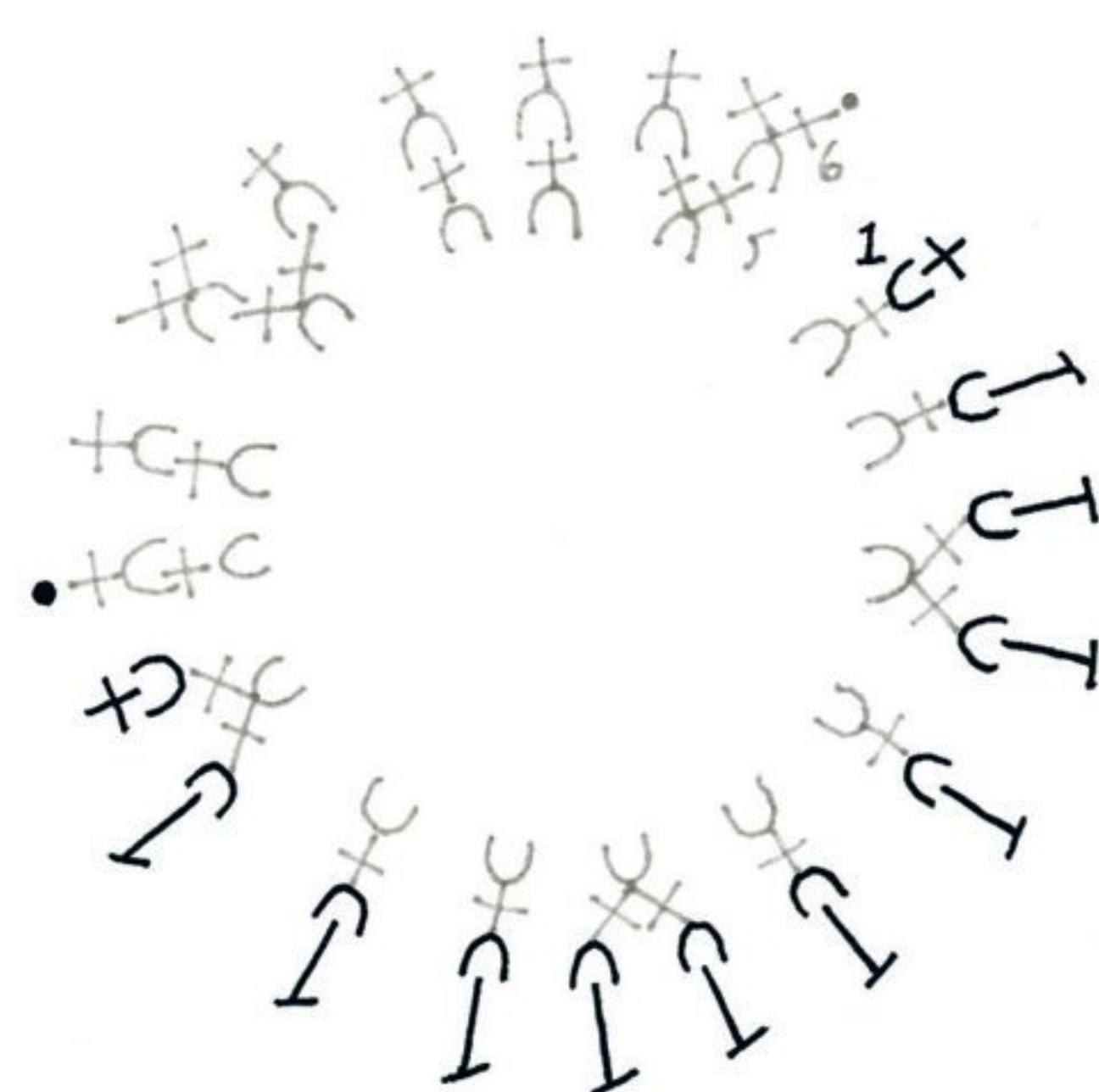
NOSTRILS
Rounds 1–8



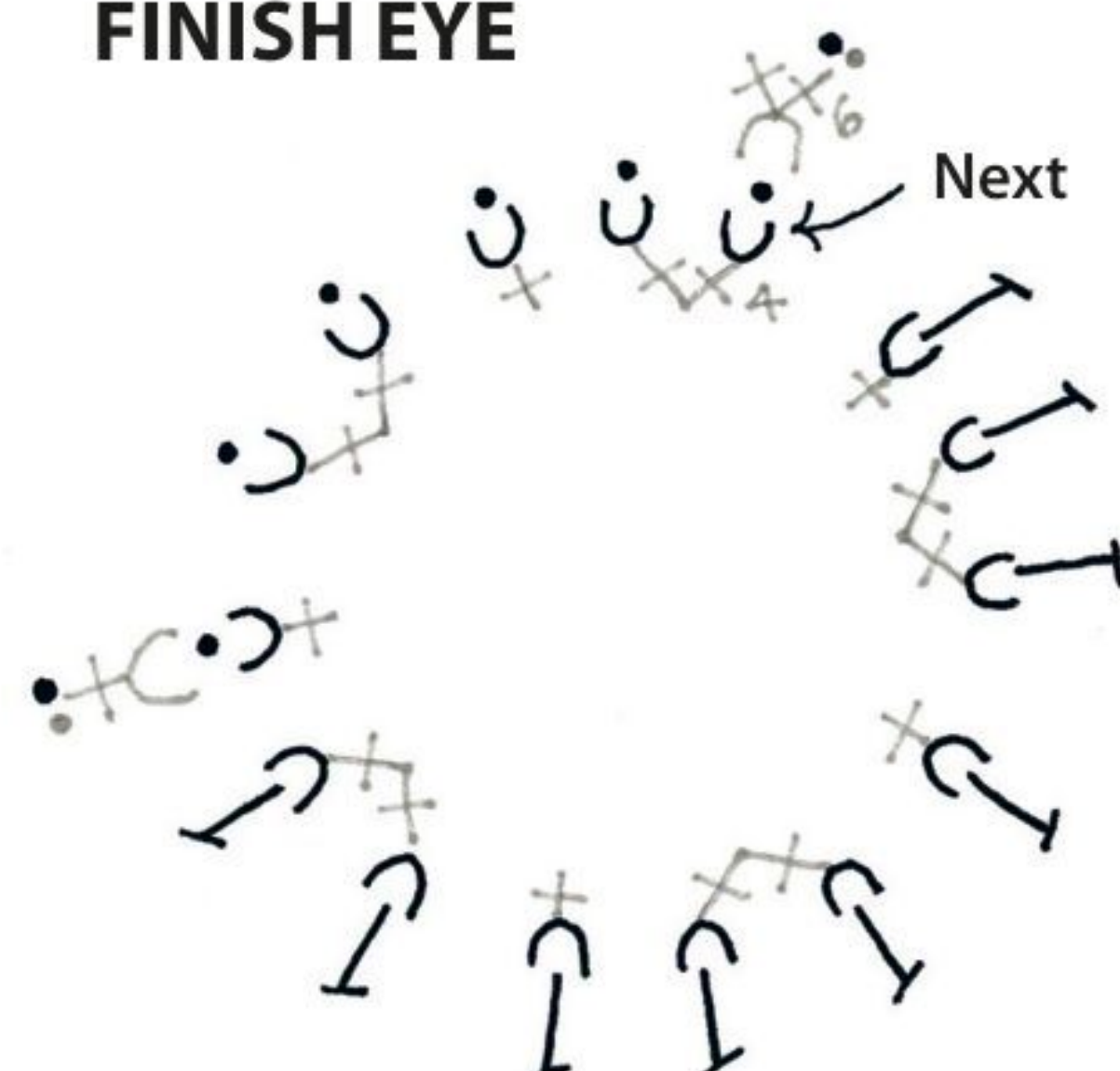
EYES Rounds 1–6



EYELID Row 1



FINISH EYE



EYES (MAKE 2)

With 3.5mm hook and D, make a magic loop.

Round 1 (RS): 1 ch, 5 dc into loop. Join E in last dc (5 sts).

Round 2 (inc): With E, (dc2inc) 5 times. Close the loop by pulling tightly on the short end of the yarn (10 sts).

Round 3: 1 dc in each dc.

Round 4 (inc): With D, (dc2inc, 1 dc) 5 times. Join A in last dc and keep D at the front of the work (15 sts).

Change to 4mm hook. Continue with A.

Round 5 (inc): Working in back loop of each st, (dc2inc, 2 dc) 5 times (20 sts).

Round 6 (inc): Working in back loop of each st, (dc2inc, 4 dc) 4 times, sl st in first dc, turn (24 sts).

EYELID

The following is worked in rows.

Row 1: Working in front loops of round 5, 1 dc in next dc, 1 htr in next 10 dc, 1 dc in next dc, turn so RS is facing, sl st in next dc of previous round. Fasten off, leaving a long tail of A at the end.

FINISH EYE

Next: Working in front loops of

round 4 with 3.5mm hook and D, sl st in next 6 dc, sl st in same dc as sl st at corner of eyelid, 1 htr in next 9 dc, sl st in same dc as sl st at corner of eyelid. Fasten off.

MAKING UP

HEAD

Stuff the head to within 5 rows from the neck edge. Align the stitches at beginning and end of each row to the centre of the underside of the head. Sew the open edges together to form a straight seam. Use the tail of yarn left after fastening off, to sew the head in place, stitching both sides to the body and lining. Use the tails of yarn left after fastening off the vertical striped piece to sew together the edges of rows 1–6, matching the stripes. Align the joined lower edge of the second stripe in B with the top of row 2 of the face shaping, so the lower edge of the last 2 rows of the vertical stripes overlaps the top of the nose.

EYES AND EARS

Insert a tiny amount of stuffing into the eyeballs. Sew an eye to each side of the face

with the length of yarn left after fastening off, stitching all around the outer edges. Embroider one or two short stitches in each eye using A. Stitch together the open edges of the joined ear pieces. Sew each ear to the top the head, stitching all around the lower edges.

MANE

See the box for instructions on attaching the tassels. Use two 8in (20cm) lengths of yarn for each tassel. On the top of the head, attach tassels to the posts of the four central stitches on each row, matching the stripes. Begin between the ears and end the mane on the last row at the back of the neck. Brush the tassels to separate and fluff the strands of yarn so the mane stands upright.

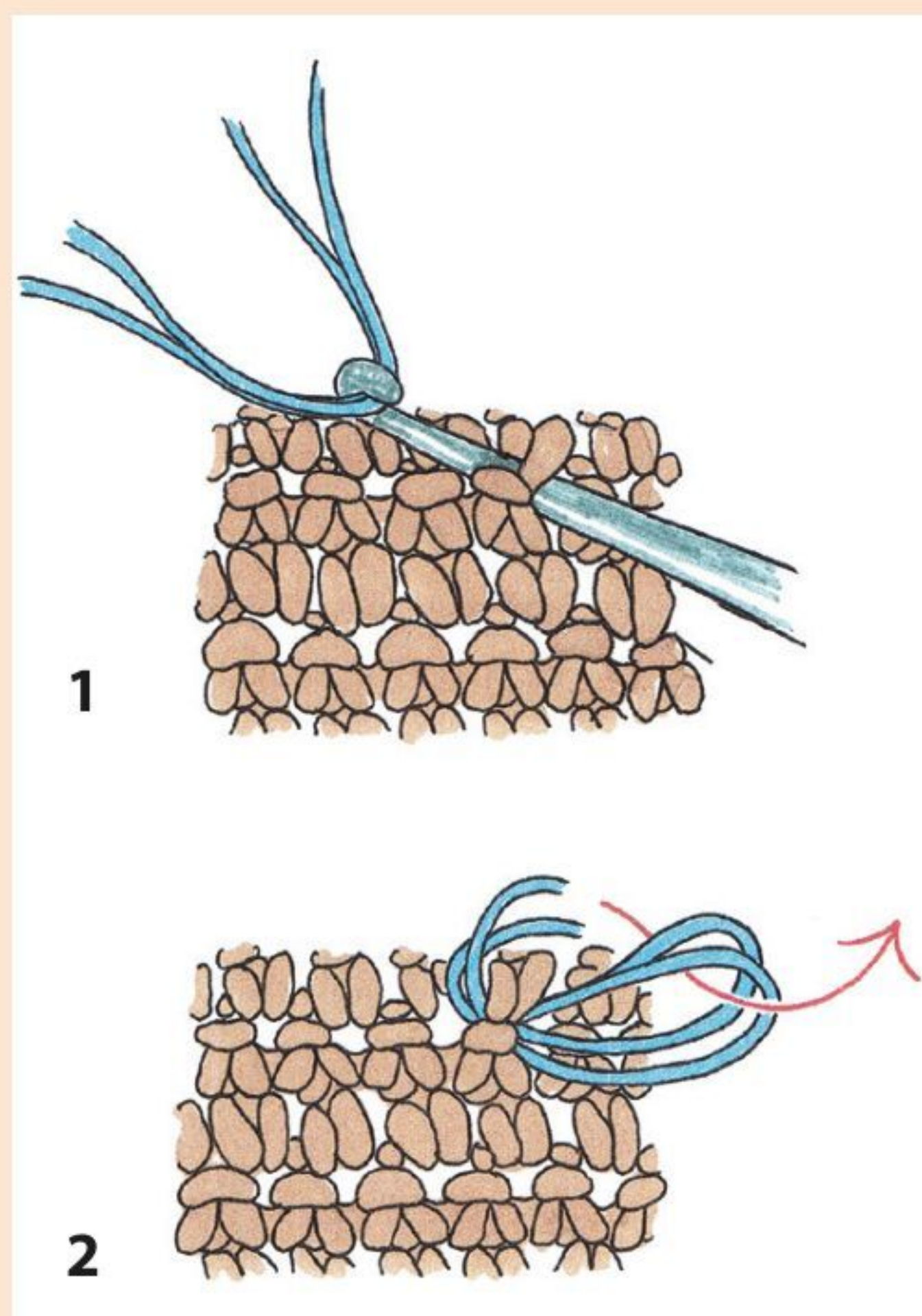
TAIL

Cut three 12in (30cm) lengths of B for each tassel. Attach a tassel to each of the 7 stitches of the edging at the end of the tail. Trim the ends to neaten. Weave in all the yarn ends. ©

Making Tassels

To attach the tassel, fold the length of yarn in half to form a loop.

1. Insert crochet hook behind the post of the stitch and back out through to the front. Catch the looped yarn and pull a little way through.
2. Remove hook and thread ends of yarn back through the loop, pulling them tight. This completes one tassel.





The top of the page features a background image of the Princess Pleater machine, which is a large, industrial-looking device with a prominent yellow oval logo in the center. The logo contains the word "Princess" in a red, serif font. The machine itself is made of polished brass and has a solid baseboard. It is shown in the process of creating pleats in a piece of fabric, with a blue pleated fabric on the left and an orange pleated fabric on the right.

Princess

The Princess Pleater

The British made pleater for smocking,
for Shibori and myriad other uses.

The Princess Pleater is the only pleater
manufactured in England, the home of smocking.

Who uses the Princess Pleater?

- Amateurs and professionals in workrooms, dressmaking and artistic environments.
- Shibori artists enhance creativity, increase productivity.
- For Schools Colleges and Universities, many students buy their own because they find it vital to their work.

The Princess Pleater has been made here in the UK by us for over 30 years and is the only pleater made in Europe. We keep a full stock of spares, offering help and support by phone or email.

It is engineered using computer controlled accuracy to give unrivalled results.

It's a delight to use in every field, from high-fashion to traditional smocked garments, Shibori work and a host of other inventive creations - limited only by imagination. See the pictures of some items made using The Princess.

We have paid attention also to how it looks, a solid polished baseboard, attractive traditional colours and shiny brass, a real conversation piece too.

Full details on our website.



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